

THE GREAT STUPA FROM N.E.

A GUIDE TO SANCHI

BY

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PREFACE

BY a strange coincidence it happens that the monuments of Sāñchī, the noblest of all the monuments which Early Buddhism has bequeathed to India, are those about which least information is available to the public. Ancient Indian writers scarcely mention them; the Chinese pilgrims, who are such a mine of information regarding other Buddhist sites, pass them by in silence; and such modern literature as exists on the subject, is for the most part antiquated and misleading. How misleading and how antiquated, may be judged from the fact that of the best-known books on Sāñchī, namely: Fergusson's *Tree and Serpent Worship*, and Maisey's *Sāñchi and its remains*, the former, which appeared in 1868, treats the gateway reliefs mainly as illustrations of primitive Tree and Serpent worship; while the latter, which was published as recently as 1892, seeks to prove, among other fanciful theories, that Aśoka was much later than King Piyadasi of the Edicts, that Buddhism in India was approximately co-eval with Christianity, and that in essence it was largely Mithraic. Small wonder that most visitors to Sāñchī have carried away with them

are to be housed in the new museum. The other is an elaborate and comprehensive monograph, in which the whole series of these richly decorated structures will be fully illustrated and discussed.* This monograph will be issued both in English and in French, and will contain more than a hundred photographure plates of folio size, as well as exhaustive dissertations on the inscriptions and iconography of the monuments from the pens of the well-known savants, MM. Emile Senart and A. Foucher, whose collaboration in this work I have been fortunate enough to secure.

The debt which all lovers of Indian art and antiquities owe to Her Highness the Ruler of Bhopal for the exploration and preservation of these remains, has been stated in the dedication of this book. For me this debt is still further enhanced by Her Highness' ever active interest and sympathy in the work which I have been privileged to carry out on her behalf, and by the unfailing kindness which has made my sojourn at Sāñchī one of the most pleasing experiences of my life.

JOHN MARSHALL.

GULMARG ;

August 1st, 1917.

* An article by the writer in his Annual Report for 1913-14, Part II, pp. 1-40, contains full details of his discoveries and conservation measures, together with numerous measured drawings and photographs of the monuments.

strangely false ideas of the monuments and of the legends engraven on their stones!

Among the very few contributions that are really sound and reliable, a short lecture on the Eastern Gateway delivered at the Musée Guimet by M. A. Foucher stands *facile princeps*. On this brilliant lecture and also on a valuable manuscript note on the iconography of the other reliefs, with which the same distinguished scholar has been generous enough to favour me, I have mainly based my description of the gateway carvings. Other authors to whom I am indebted, are my predecessor, Sir A. Cunningham, whose work '*The Bhilsa Topes*' has supplied me with the details of the discoveries made by him in the Second and Third Stūpas; Prof. A. Grünwedel, whose *Buddhist Art in India* is most helpful for the study of Buddhist iconography; and Mr. Vincent Smith, of whose standard work on Early Indian History I have made free use in the second chapter of this guide.

No guidebook can cater for all classes of visitors, and I am sensible that this one is likely to be found too long for some, too short for others. My aim (need I say ?) has been to hit the happy mean, but how far I have succeeded in this aim, it is for the reader to judge. For those who would study these remarkable monuments in greater detail, two other books on the subject are now in course of preparation. One of these is an illustrated catalogue of the detached sculptures and other antiquities, which

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A GUIDE TO SANCHI

CHAPTER I

TOPOGRAPHICAL

The stūpas of Sāñchī are one of several groups of such monuments situated within a dozen miles of Bhilsā and known commonly as the Bhilsā Topes.¹ One of these groups is on the hill above Sonārī; another is at Satdhārā; a third is at Pipaliyā (Bhojpur); and a fourth at Andher. But by far the most extensive and most interesting of the series is the group at Sāñchī,² a village in the Dīwānganj sub-division of the Bhopāl State, about 5½ miles S.-W. of Bhilsā. The existence of so many Buddhist edifices in the neighbourhood of Bhilsā is not due to mere chance. It is explained by the

¹ The more important of these groups have been described by Sir A. Cunningham in his work entitled *The Bhilsa Topes*, where the reader will find a sketch map of the district and a full account of his exploration of some of the stūpas.

² Lat. 23° 28' N. and long. 77° 48' E. The small station of Sāñchī on the main line of the G. I. P. Railway is a few hundred yards distant from the foot of the hill, and fast trains can be stopped by the courtesy of the Traffic Superintendent at Bombay. At the foot of the hill is a pleasant *dāk* bungalow maintained by the State. Travellers intending to halt there should take bedding with them and inform the *khānsāmāh* beforehand.

fact that near by the modern town and at the junction of the Bes and the Betwā rivers there once stood the famous and populous city of Vidiśā, the capital of Eastern Mālhwā (Ākara), and that in and around this city there grew up a flourishing community of Buddhists, who found on the summits of the neighbouring hills attractive and commanding spots on which to build their memorials and their monasteries—spots, that is to say, which were far enough removed from the turmoil and distractions of the great city, but sufficiently close to it to attract worshippers from its crowded thoroughfares. In the case of other famous Buddhist monuments, such as those at Bodh-Gayā, Sārnāth and Kasiā, the sites chosen for their erection were those which had been hallowed by the presence of the Buddha, and the monuments themselves were designed to commemorate some act in his life, as for example his enlightenment at Bodh-Gayā, his first sermon at Sārnāth, his passing away at Kasiā. But Sāñchī had no such connexion with the life or acts of the Master; the place is scarcely mentioned in Buddhist literature, and the Chinese pilgrims, Fā Hien and Hiuen Tshang, who visited India between the fourth and seventh centuries of our era, though they tell us so much about other ancient centres of the Buddhist religion, have not a word to say about this one. It is a strange coincidence, therefore, that these remains should be at once the most magnificent and the most perfect examples of Buddhist architecture in India.

OF The hill on which these monuments are clustered is not in any way remarkable, nor is there anything in its general aspect to distinguish it from the many

other eminences which girdle it close on the west and south. It is a low hill, less than 300 feet in height, of a whale-back shape, with a saddle near the middle, in which nestles the village of Sāñchī from which it takes its name. As with all the neighbouring off-shoots of the Vindhya, its formation is of sandstone, which slopes, layer upon layer, in shelving masses down its sides, wherein the Buddhist builders of old found a quarry for their stone ready to hand and easily worked. In the varied hues of this stone and in its rugged crags there is a wonderful charm alike of form and colour, and this charm is enhanced by the wealth of jungle shrubs and trees which spring from every nook and crevice among the giant boulders. The vegetation grows free and dense on all the steeper slopes around the hill, but most luxuriantly on its southern half, in places where the high and shady cliffs afford shelter against the sun. Here the ever-green *khirñī* tree¹, with its sombre foliage, is especially abundant, and here in the early spring the *dhāk* or 'flame of the forest,' as it has been so happily called, sets the hill-side ablaze with its clusters of gorgeous blossoms, affording a strangely gay and dazzling setting to the grey ruins that crest the ridges above.

The main road by which the hill is ascended, leads direct from the railway station, then passes up the rocky slope in the direction of the village of Sāñchī, and bends to the right near a small pond, the embankment of which is of ancient construction. From this point the road is paved and stepped with heavy

ANCIENT AND
MODERN ROADS

¹ *Mimusops*.

stone slabs as far as the brow of the hill ; afterwards, it runs south for a distance of about 80 yards and enters the enclave at its north-west corner. The whole of this road is of modern construction, having, so far as is known, been first made by Major Cole in 1883 and extensively repaired by the present writer in 1915. At the time when Vidiśā was a flourishing city, the main approach came direct from the north-east, ascended the hill-side near the northern edge of the *Purainiā* tank (Pl. XIV), crossed the Chiknī Ghāṭī, and wound round to the north of the plateau, passing about 50 yards east of the modern gateway. A side path also branched off from it to the middle of the eastern side. Of the latter a short section still exists outside the circuit wall, and two longer sections of the old main road are preserved at the Chiknī Ghāṭī and immediately below the northern wall, the roadway in each case being constructed of long slabs of stone laid transversely on the rock and measuring as much as twelve feet in length.

The plateau on the hill top to which these roads gave access, measures over 400 yards from N. to S. by 220 yards from E. to W., and originally sloped upwards in a gentle gradient towards the east, reaching its highest point beneath the foundations of Temple 45 (Pl. XV), whence there is a steep drop of nearly 300 feet to the plain below. How the artificial terraces into which the central part of the plateau is now divided, came to be formed, and when the retaining wall between them was erected, will be described later on. The solid stone circuit wall encircling the plateau appears to have been first constructed in the 11th or 12th century A.D., but was largely repaired in 1883 and

again in 1914. Over the greater part of its length it is founded on the living rock, but a section of it on the eastern side is carried over the ruins of some of the late mediæval buildings. The present entrance at the north-west corner of this wall is a modern innovation due to Major Cole, the old entrance having apparently been located at a little distance towards the east, at a point where the ancient road had passed prior to the construction of the circuit wall.

In the description which follows of the monuments on the hill-top, I shall start with the Great Stūpa and the buildings immediately around it on the same terrace, dealing first with the stūpas, then with the pillars, and lastly with the shrines. Afterwards, I shall conduct the visitor to Temples 40 and 8, and to the three monasteries, Nos. 36, 37 and 38 to the south of the Great Stūpa; and, finally, I shall ascend the higher terrace on the east and examine the buildings numbered from 43 to 50.¹ But before embarking on this description,

¹ The numbers by which the various monuments are designated in the plan on Pl. XV are not, it will be observed, arranged in regular sequence, the reason being that the numeration of the stūpas adopted by Sir Alexander Cunningham in the plan which he published in 1854 has been generally followed by subsequent writers, and it seemed to me likely to lead to inconvenience and confusion if I abandoned it. Accordingly I have, with one exception, retained Gen. Cunningham's numbers and added others to distinguish those monuments which I myself have discovered, arranging them in such systematic sequence as has been practicable. The exception referred to is the early shrine numbered 8 on my plan. In Gen. Cunningham's sketch a stūpa numbered 8 is shown to the north of Stūpa 3, but on the spot in question there is no vestige of any such structure; nor is any indication of its existence given in either of the plans prepared by Gen. Maisey and Mr. Thompson. On the other hand, Gen. Maisey, who was associated with Gen. Cunningham at Sāñchī in 1851 and in other respects follows his numeration, places No. 8 south, instead of north, of the Great Stūpa,

it is desirable to say something about the history of this site in ancient and modern times, as well as about the artistic character of its monuments.

at a spot where nothing appears on Gen. Cunningham's plan, but where I have now unearthed a stone basement of an early shrine. Accordingly, I conclude that Gen. Cunningham, whose plan in other respects is far from accurate, made the mistake of placing this monument to the north instead of the south of the central group.

CHAPTER II

HISTORICAL AND ARTISTIC

The history of Sāñchī starts during the reign of Aśoka in the third century B.C., and covers a period of some fourteen centuries, thus synchronising almost with the rise and fall of Buddhism in India. The political story of Eastern Mālwa during these fourteen centuries is known to us only in the barest outline, and is beset with many uncertainties. Such as it is, however, it enables us to follow the chief dynastic changes and the chief religious movements which affected this part of India, and which are necessarily reflected in the changing character of the monuments.

To make this history and its bearing upon the architecture and sculptures of Sāñchī more easily intelligible, I shall divide it into three periods, the first extending from the reign of Aśoka to the overthrow of the Kshatrapa power, about 400 A.D., by Chandragupta II; the second from the advent of the Imperial Guptas to the death of the Emperor Harsha in 647 A.D.; and the third embracing the later mediæval period down to the close of the twelfth century.

Early period.

The ancient name of Sāñchī was Kākanāda but

the name is known only from inscriptions and does not occur in any ancient author. It seems probable, however, that Sāñchī is referred to under the name of Chetiyagiri in the 'Mahāvamśa'—the Buddhist chronicle of Ceylon—where it is recorded that Aśoka, when he was heir-apparent and was journeying as Viceroy to Ujjayinī (Ujjain), halted at Vidiśā and there married the daughter of a local banker, one Devī by name, by whom he had two sons, Ujjeniya and Mahendra, and a daughter Saṅghamitrā. It is further narrated that, after Aśoka's accession, Mahendra headed the Buddhist mission, sent probably under the auspices of the Emperor, to Ceylon, and that before setting out to the island he visited his mother at 'Chetiyagiri' near Vidiśā, and was lodged there in a sumptuous *vihāra* or monastery, which she herself had erected. Now, assuming that the story of Mahendra as told in the Sinhalese chronicle is correct, it would be reasonable to identify this 'Chetiyagiri' with the hill of Sāñchī; for it was at Sāñchī that Aśoka set up one of his edict pillars as well as other monuments; and it is at Sāñchī alone in this neighbourhood that any remains of the Maurya age have been found. Unfortunately, however, there is another version of the legend, which makes Mahendra the brother, not the son, of Aśoka, and which fails to connect him in any way with Vidiśā. It would manifestly be unsafe, therefore, to deduce from the Mahāvamśa version any conclusions as to the age or origin of the monuments of Sāñchī. Be the story true or not, there is good evidence, as we shall presently see, to show that the Buddhists established

themselves at Sāñchī for the first time during the lifetime of Aśoka, and it is clear also from the memorials which the Emperor erected there, that the *saṅgha* at Sāñchī was an object of special interest and care to him.

Aśoka had probably become a convert to Buddhism AŚOKA MAURYA. early in life, and during the last thirty years of his reign (B.C. 273-232) he seems to have employed his almost unlimited powers in propagating his religious ideas throughout the length and breadth of his dominions (which comprised practically the whole of India except the Madras Presidency), and in sending missionaries of the faith to foreign lands¹ as far remote as Egypt and Albania. In fact, it is upon his zealous patronage of Buddhism that the fame of this Great Emperor mainly rests; and it is not surprising, therefore, that most of the monuments² of his reign which have come down to us relate to that religion. Among these monuments are some of the most perfect and highly developed specimens of sculpture in India, but the particular specimens referred to, including the edict-bearing pillar at Sāñchī, are

¹ It has been questioned whether the religion which Aśoka's mission sought to propagate was Buddhism. Most scholars take the view that it was.

² These monuments comprise the following:—A series of royal edicts inscribed upon columns or natural rocks at various spots throughout his dominions, from the North-West Frontier to Mysore; stūpas of brick at Sārnāth, Sāñchī and other places; the remains of a pillared hall at Patna, which probably formed part of a royal palace, designed, apparently, on the model of the Achæmenian palaces of Persia; a group of rock-cut shrines in the Barābar hills in Bihar excavated by Aśoka or his successors for the Ajīvika ascetics; a small monolithic rail at Sārnāth; a throne in the interior of the temple at Bodhi-Gayā; and some portions of stone umbrellas at Sāñchī and Sārnāth.

Perso-Greek in style, not Indian, and there is every reason to believe that they were the handiwork of foreign, probably Bactrian, artists. In the time of Aśoka indigenous art was still in the rudimentary state, when the sculptor could not grasp more than one aspect of his subject at a time, when the law of 'frontality' was still binding upon him, and when the 'memory picture'¹ had not yet given place to direct observation of nature.

On the death of Aśoka in 232 B.C. the Empire of the Mauryas rapidly fell to pieces: the central power declined, the outlying provinces asserted their independence, and about the year 185 B.C. the throne of Magadha passed to the Śuṅgas. Of this dynasty our knowledge is meagre in the extreme. Its founder was Pushyamitra, who had murdered Brīhadratha, the last of the Mauryas, and it appears from Kālidāsa's drama the 'Mālavikāgnimitra' that during Pushyamitra's reign his son, Agnimitra, was ruling as Viceroy over the Western dominions, with Vidiśā as his Capital. Pushyamitra himself is reputed by later writers to have persecuted the Buddhist church, but his successors must have been more tolerant; for an epigraph on the gateway of the Buddhist stūpa at Bharhut records its erection 'during the supremacy of the Śuṅgas,' and it is to the period of their supremacy, also, that several of the most important monuments at Sāñchī probably belong, namely: the Second and Third Stūpas with their balustrades (but not the gateway of the latter),

¹ See E. Loewy, *The Rendering of Nature in Early Greek Art*. English Translation by J. Fothergill; London, 1907.

the ground balustrade and stone casing of the Great Stūpa, which had originally been of brick and of much smaller dimensions,¹ and pillar No. 25. The sculpture of these and other monuments of the Śuṅga period is full of promise, but still in much the same primitive and undeveloped stage in which the sculpture of Greece was at the beginning of the 6th century B.C. The influence of 'frontality' and of the 'memory image' continues to obtrude itself; the relief-work is lacking in depth; the attitudes of the individual figures are as a rule stiff and awkward, and are portrayed as sharply defined silhouettes against a neutral background; and there is rarely any effort made at bringing them into close mutual relationship one with another. On the other hand, a great advance is effected during this period in the modelling of the contours and interior details, and in many other respects, also, art begins to profit from the direct observation of nature. Here and there the reliefs of the Śuṅga period at Sāñchī, as well as at Bharhut and Bodh-Gayā, reveal the influence which foreign, and especially Hellenistic ideas, were exerting on India through the medium

¹ Another very interesting monument of the Śuṅga age is in the old city of Vidiśā (now Besnagar), about 5 miles from Sāñchī. It is a stone column with Persepolitan capital and massive abacus, once crowned by a figure of Garuḍa. An inscription on the column records that it was set up in honour of Vāsudeva (Vishṇu) by a Greek named Heliodorus, the son of Dion, who had come to Vidiśā as an ambassador from Antialcidas, King of Taxila, to King Kāśiputra Bhagabhadra, then in the fourteenth year of his reign. This king may be identical with the Bhadra or Bhadraka, who is mentioned in the Purāṇas as one of the successors of Pushyamitra. The inscription is of special value as proving that Heliodorus, a Greek, had adopted an Indian faith, and as evidencing the contact which was then (2nd century B.C.) taking place between this part of India and the Greek kingdoms of the Panjab.

of the contemporary Greek colonies in the Panjab; but the art of these reliefs is essentially indigenous in character and, though stimulated and inspired by extraneous teaching, is in no sense mimetic. Its national and independent character is attested not merely by its methodical evolution on Indian soil, but by the wonderful sense of decorative beauty which pervaded it and which from first to last has been the heritage of Indian art.

The power of the Śuṅgas endured for a little over a century, *i.e.*, until about the year 70 B.C., but whether they were supplanted by the Kāṇvas or the Andhras, is open to question. The Andhras had long been dominant in the west and south of India, and it is known that they had extended their sway over Eastern Mālwa at least two or three decades before the beginning of the Christian era. It was under their dynasty that the early school of Indian art achieved its zenith, and that the most splendid of the Sāñchī structures were erected, *viz.*, the four gateways of the Great Stūpa, and the single gateway of the Third Stūpa, all five of which must have been set up within a few decades of one another. On the Southern Gateway of the Great Stūpa (the earliest of the five) is a donative inscription recording the gift of one of its architraves by a certain Ānanda, foreman of the artisans of the Andhra king Śrī Śātakarṇi. Unfortunately for the identification of this king, the title of Śātakarṇi was borne by many members of the dynasty, and it is not practicable to determine which particular one is here designated. Hitherto he has generally been identified

with the Śrī Śātakarṇi who was reigning in the middle of the second century¹ B.C. and who is mentioned in the Nānāghāṭ and Hāthigumphā inscriptions; but this view conflicts not only with what is now known of the history of Eastern Mālwa (which in the second century B.C. was ruled by the Śuṅgas and not by the Andhras), but with the history also of early Indian plastic art, which has recently been established on a much firmer basis. It may now be regarded as practically certain that the king referred to is one of the Śātakarṇis who appear later in the Paurāṇic lists, and we shall not be far wrong if we assign his reign to the middle or latter half of the first century B.C. Of the monumental art of this period the gateways of Sāñchī are by far the most important survivals. Between the times when the ground balustrade of Stūpa 2 and the earliest² of these gateways were erected, it is probable that not more than a few decades intervened, yet the advance made in relief work during this short period is most striking. In the decoration of the gateways there is little of the clumsy immature workmanship that characterises the balustrade in question. Though they exhibit considerable variety in their composition and technical treatment, their style generally is maintained at a relatively high level. They are manifestly the work of experienced artists, who had freed themselves almost entirely from the 'memory pictures' of primitive art, and had learnt how to portray the figures in free and easy postures,

¹ See Rapson, *Cat. of the Coins of the Andhra Dynasty, etc.*, p. XXIII sq.

² i.e., the South Gateway

how to compose them in natural and convincing groups, how to give depth and a sense of perspective to the picture, and how to express their meaning both dramatically and sincerely. That Hellenistic and Western Asiatic art affected the early Indian school during the Andhra even more intimately than it had done during the Śunga period, is clear from the many extraneous motifs in these reliefs, *e.g.*, from the familiar bell capital of Persia, from the floral designs of Assyria, or from the winged monsters of Western Asia; and it is clear also from the individuality of many of the figures, *e.g.*, of the hill-men riders on the Eastern Gate, from the symmetrical character of some of the compositions, and from the 'colouristic' treatment, with its alternation of light and dark, which was peculiarly characteristic of Græco-Syrian art at this period. But though Western Art evidently played a prominent part in the evolution of the early Indian school, we must be careful not to exaggerate its importance. The artists of early India were quick with the versatility of all true artists to profit by the lessons which others had to teach them; but there is no more reason in calling their creations Persian or Greek, than there would be in designating the modern fabric of St. Paul's Italian. The art which they practised was essentially a national art, having its root in the heart and in the faith of the people, and giving eloquent expression to their spiritual beliefs and to their deep and intuitive sympathy with nature. Free alike from artificiality and idealism, its purpose was to glorify religion, not by seeking to embody spiritual ideas in terms of form, as the mediæval art of India

did, but by telling the story of Buddhism or Jainism in the simplest and most expressive language which the chisel of the sculptor could command; and it was just because of its simplicity and transparent sincerity that it voiced so truthfully the soul of the people, and still continues to make an instant appeal to our feelings.

The rule of the Andhras in Eastern Mālwā was THE KSHAHARĀTAS. interrupted for a few decades by that of the Kshaharātas, probably towards the end of the first century, but it was re-established about 125 A.D. by Gautamīputra Śrī Śātakarṇi, and survived until about 150 A.D., when it was finally overthrown by the WESTERN Great Satrap Rudradāman, after which Sāñchī and KSHATRAPAS. Vidiśā remained in possession of the Western Kshatrapas¹ until the close of the fourth century, when both Mālwā and Surāshṭra were annexed to the Gupta Empire.

The Kshatrapas of Western India, including the family of the Kshaharātas as well as the later Satraps, were of foreign origin and, as their name² implies, were in the position of feudatories to a supreme power, that power being, first the Scytho-Parthian, and later the Kushān empire of the North. In Eastern Mālwā

¹ Coins of the following Kshatrapa kings have been found at Sāñchī: Vijayasena, Rudrasena II, Viśvasimha, Bhartridāman, Viśvasena, Rudrasimha II, Rudrasena III.

² The title 'Kshatrapa' (= Greek *σατράπης*) signified in India, as in Persia, a viceroy of the 'King of Kings.' The higher title of *mahākshatrapa* or 'Great Satrap' was often borne by the ruling Satrap, while his heir-apparent was styled 'Kshatrapa.' The Western Kshatrapas appear to have been known commonly to the Indians as Śakas. Cf. Rapson, *op. cit.*, p. C. and p. CL f.

itself these Satraps do not appear on the scene until after the establishment of the Kushān Empire, and the only remains at Sāñchī in which any connexion with the suzerain power of the north can be traced are a few sculptures in the Kushān style from Mathurā, one of which bears an inscription of the year 28 and of the reign of the King Shāhi Vāsishka. There are various other monuments, however, of local workmanship, which belong to the epoch of the Satraps and which indicate that Buddhism was as flourishing at Sāñchī under the Satraps as it was elsewhere under their overlords the Kushāns, though the art in which it found expression was then at a relatively low ebb.¹

The Gupta or early mediæval period.

Although the rapid expansion of Gupta power under Samudragupta had brought the Western Kshatrapas into contact with it as early as the middle of the fourth century, it was not until the close of that century that the actual annexation of Eastern and Western Mālwa was achieved by Chandragupta II. An echo of this Emperor's

¹ The art of Mathurā during the Satrapal and Kushān periods resulted from a combination of two schools, the Early Indian on the one hand, and the semi-Hellenistic school of the North-West on the other. Owing to the close connexion of Mathurā, first, with the Scytho-Parthian kingdom of Taxila, and afterwards with the Empire of the Kushāns, the influx of pseudo-classical art there was strong enough to interrupt and enervate the older traditions of Hindustān, but at the same time too weak in its new environment to maintain its own individuality. It was no longer a case of Indian art being vitalised, as it was at Sāñchī, by the inspiration of the West, but of its being deadened by its embrace.

conquest occurs in an inscription carved on the balustrade of the Great Stūpa, dated in the year 93 of the Gupta era, that is, in A.D. 412-13. It records the gift by one of Chandragupta's officers named Āmrakārdava, apparently a man of very high rank, of a village called Īśvaravāsaka and of a sum of money to the Ārya-Saṅgha or community of the faithful at the great *vihāra* or convent of Kākanāda-boṭa, for the purpose of feeding mendicants (*bhikṣus*) and maintaining lamps.¹

In A.D. 413 Kumāragupta succeeded Chandragupta II, and was himself succeeded by Skandagupta in 455. It was towards the close of the reign of the latter Emperor (480 A.D.) that the Gupta Empire was overrun by invading hosts of White Huns, and shorn of the greater part of its western dominions. Eastern Mālwa, however, was still unconquered in the reign of Skandagupta's successor, BUDDHAGUPTA
AND BHĀNUGUPTA. Buddhagupta, and it was not until about 500 A.D. that it passed into the hands of a local chief named Bhanugupta, and not until a decade later that it became feudatory² to the Hun King, Toramāṇa.

¹ Cf. Fleet *C. I. I.* III No. 4; Allan, *Cat. Gupta Coins*, p. XXXV. The Gupta occupation of Vidiśā is also attested by two epigraphs in the caves of the Udayagiri hill, four miles from Sāñchi. One of them records the dedication made by a feudatory mahārāja during the reign of Chandragupta II in 401 A.D. (Fleet, *C. I. I.* III, p. 25); the other commemorates the excavation of the cave by a minister of Chandragupta, who came here in company with the king, who was 'seeking to conquer the whole world.' Fleet, *Ibid.*, p. 36. Cf. Rapson, *op. cit.* pp. CL ff.

² Buddhagupta issued coins imitating the types of the Gupta silver coinage. No coins of Bhānugupta are known: he is mentioned only in an inscription of A.D. 510-11, which commemorates

The rule of the Guptas lasted for little more than a hundred and fifty years, but it marks in many respects the most brilliant and striking of all epochs in Indian history. It was the age when the thought and genius of the Indian people awakened, and when there was an outburst of mental activity such as has never since been equalled. What precisely were the causes which underlay this sudden development of the national intellect, we cannot say, any more than we can say what brought about similar developments in the golden age of Greece or in Italy during the Renaissance. Possibly, contact with other civilisations made have had something to do with it; for during this epoch there was close intercourse with the Sasanian Empire of Persia, and there was intercourse also with China and the Roman Empire. Possibly, too, the invasions of barbarian races and the sufferings they inflicted may have been contributing factors; for Northern India had suffered long beneath the yoke of the Kushāns, as well as of the Parthians and Scythians. Whatever the causes may have been, the effects of the new intellectual vitality were conspicuous and far-reaching. In the political sphere they resulted in resuscitating the Imperial idea, which had been dormant since the times of the Mauryas, and the outcome of this idea was the consolidation of an empire which embraced the whole of Northern India as far south as the Narmadā river. In the sphere of religion, the new activity found expression in the revival of Brahmanism, and along with

a chief named Goparāja, who fell in 'a very famous battle' while fighting by the side of Bhānugupta. The battle referred to may be the one in which Bhānugupta was defeated by Toramāṇa.

Brahmanism, in the revival of Sanskrit, which was the sacred language of the Brahmans. It was during this period that Kālidāsa—the Shakespeare of India—wrote his immortal plays,¹ and that other famous dramas were produced; and during this period, also, that the Purāṇas were finally redacted, that the laws of Manu took their present form and that mathematics and astronomy reached their highest perfection. Thus, the Gupta age marked a re-awakening—a true ‘Renaissance’—of the Indian intellect; and the new intellectualism was reflected in architecture and the formative arts as much as in other spheres of knowledge and thought. Indeed, it is precisely in their intellectual qualities—in their logical thought and logical beauty—that the architecture and sculpture of the Gupta age stand pre-eminent in the history of Indian art, and that they remind us in many respects of the creations of Greece eight hundred years earlier or of Italy a thousand years later.

Of early Indian art the keynotes, as I have already GUPTA ART. noticed, were spontaneous naturalism and simplicity. In the more advanced and cultured age of the Guptas these qualities were brought under the constraint of reason, and art became more formal, more self-conscious and more complex. Necessarily it lost much of the naïveté and charm of the earlier work, but it gained in qualities which appealed to the conscious intellect as well as to the subconscious æsthetic sense: in symmetry and proportion, for example; in the structural propriety

¹ The country round Vidiśā must have been well-known to Kālidāsa, some passages in whose dramas may well have been inspired by the monuments of Sāñchi.

of its forms ; in the reasoned restraint of ornament and in the definition of detail. In another important feature, also, the art of the Gupta period differed radically from all that had gone before. For, whereas the Early School had regarded the formative arts merely as a valuable medium in which to narrate the legends and history of its faith, in the Gupta age a closer contact was established between thought and art, and sculptor and painter alike essayed to give articulate expression to their spiritual and emotional ideas by translating them into terms of form and colour. The types of the Buddha which this age produced and in which it succeeded in combining beauty of definition with a spirit of calm and peaceful contemplation are among the greatest contributions which India has made to the World's Art.

The ' Renaissance ' of India did not come to an end with the break-up of the Gupta power, nor was it limited by the geographical boundaries of that Empire. Its influence was felt not only throughout the length and breadth of India, but in countries far beyond, and the strength which it had gathered in the fourth and fifth centuries did not exhaust itself until the close of the seventh. These three centuries of India's Renaissance (Circa 350-650 A.D.) are commonly known as the ' Gupta period,'¹ though during the latter half of this period the Guptas themselves were reduced to a petty principality in Eastern India.

For two generations Northern India lay under the yoke of the Huns, and it was not until 528 A.D.

¹ Vincent Smith, *E. H. I.*, p. 304 (3rd Ed.)

that their power was shattered by the victories of Bālāditya and Yaśodharman over Mihiragula—the blood-thirsty and ruthless successor of Toramāṇa, who well earned for himself the title of ‘the Attila of India.’ Then followed a period of quiescence, while the country was recovering from the savagery of the barbarians. During this period, which lasted until the beginning of the 7th century, there was no paramount authority in Northern India capable of welding together the petty states, and the latter were probably too weak and exhausted by their sufferings to make a bid for imperial dominion.¹ The ideals, however, of Gupta culture, though necessarily weakened, were still vital forces in the life of the people, continuing to manifest themselves alike in their science, their literature and their art; and it needed but the agency of a strong, benevolent government to bring them once more to their full fruition. In Northern India, this agency was found in the government of Harsha of Thānesar (606-647 A.D.),² who within five and a half years of his accession established an empire almost coterminous with that of the Guptas, and for thirty-five years more governed it with all the energy and brilliancy that had distinguished their rule. The art of the 6th and 7th centuries is represented at Sāñchī mainly by

¹ About 550 A.D. Sāñchī may have been in the dominions of the Kalachuri dynasty. Coins of Krishnārāja of that dynasty have been found at Bhilsā (*A. S. R.*, 1913-14, p. 214).

² At this time Eastern Mālwa was held by the later Guptas, of whom Devagupta and Mādhavagupta are the most prominent. Devagupta met his death at the hands of Rājyavardhana, the elder brother of Harsha; Mādhavagupta became a feudatory of the latter.

detached images, which will be described in a separate catalogue, when the Museum now in course of erection is complete. They are infused with the same spirit of calm contemplation, of almost divine peace, as the images of the fourth and fifth centuries, but they have lost the beauty of definition which the earlier artists strove to preserve, and, though still graceful and elegant, tend to become stereotyped and artificial. The sculpture of this age, as we know from the caves at Ajañtā, was not on so high a level as painting, and as a means of decoration was probably less popular than the sister art. At Sāñchī, unfortunately, no trace is left of the frescoes which once adorned the monasteries and chapels, and only those who know the grandeur of the Ajañtā decorations, can appreciate how vastly different these buildings must have looked in ancient days.

Later mediæval period.

From 528 A.D., when the Huns were defeated, until 1023 A.D., when the Panjab was occupied by Mahmūd of Ghazni, Northern India was left practically immune from foreign aggression¹ and free therefore to work out her own destinies. During these five centuries no need was felt of a central power to oppose the common foe; there was no voluntary cohesion among the many petty states; and, with one single exception, no sovereign arose vigorous enough to impose his will upon his neighbours. It was a period, in fact, of stagnation, when the energy of the country was largely dissipated in internecine strife,

¹ Cf. Vincent Smith, *E. H. I.*, pp. 322 and 357.

and when its political weakness was reflected in the religion and arts of the country. The only ruler, so far as we know, who rose superior to his age and surroundings was Mihira Bhoja of Kanauj, who between the years 840-90 A.D. made himself master of an empire which extended from the Sutlej to Bihar and which was maintained intact by his successors Mahendrapāla and Bhoja II. In this empire Eastern Mālhwā, which was then ruled by the Paramāra dynasty, is known to have been included at the close of the 9th century, but the power of the Pratihāras of Kanauj rapidly declined during the early decades of the following century, and by the time that Rājā Muñja (974-95 A.D.) came to the throne, Eastern Mālhwā appears to have asserted its independence and to have become the predominant state in Central India. Both Muñja and his nephew, the celebrated Bhoja, who reigned over Mālhwā for more than 40 years (A.D. 1018-60), were liberal patrons of literature and art, and themselves writers of no small ability. A reputed monument of the latter king, that may have preserved his name, was the great Bhojpur lake to the S. E. of Bhopāl, which was drained in the fifteenth century by order of one of the Muḥammadan kings. With the death of Bhoja, about 1060 A.D., the power of the Paramāras declined, and, though the dynasty survived at Dhār, Mālhwā passed during the twelfth century into the possession of the Chālukya kings of Anhilwāra.¹ With the subsequent history of this district we need not

¹ The province may have been afterwards regained for a time by the Paramāras ; at any rate it was in the possession of Devapāla of Dhār (1217-1240 A.D.)

here concern ourselves; for at Sāñchī there are no Buddhist edifices of importance later than the twelfth century A.D., and it is probable that the Buddhist religion, which had already been largely merged into Hinduism, died out in Central India about that time.

Of the architecture and sculpture of this later mediæval period there are various examples at Sāñchī, including the whole group of structures on the Eastern terrace, numbered from 43 to 50; besides a vast array of detached carvings, small votive stūpas, statues and the like. One and all bear witness to the rapidly declining purity both of the Buddhist religion and of Buddhist art, but it is in Temple 45, which is by far the most pretentious monument of this epoch, that the visitor will most quickly recognise the overwhelming influence which Hinduism, and particularly the Tantric cult, had exercised on Buddhism before the 11th century A.D., and it is in the same temple that he will best appreciate the wide gulf which separates this architecture from that of the Gupta age. During the later mediæval times architecture aspired to greater magnificence and display, but what it gained in grandeur (and the gain in this respect was undeniably great), it lost in its æsthetic quality. There is no longer the same sense of proportion and of balance between form and ornament which was so conspicuous in Gupta work. The purely decorative impulse which the Gupta artist had kept under the control of reason, reasserts itself, and ornament is allowed to run riot, destroying thereby the unity and coherence of the design. Carving loses its plasticity and vitality, and cult images become stereotyped

and lifeless—mere symbols, as it were, of religion, devoid alike of spirituality and of anatomical definition.

Sāñchī in modern times.

From the 13th century onwards Sāñchī appears to have been left desolate and deserted. The city of Vidiśā had fallen to ruins during the Gupta period and had been superseded by Bhilsā (Bhailasvāmin); but, though the latter town played an important part in local history during Muhammadan times, and though it was thrice sacked by Moslem conquerors, and its temples destroyed for a fourth time in the reign of Aurangzeb, yet amid all this devastation the monuments of Sāñchī, in spite of their prominent position on a hill only five miles away, were left unscathed, and when visited by Gen. Taylor in 1818, proved to be in a remarkably good state of preservation. At that time three of the gateways of the Great Stūpa were still standing erect, and the southern one was lying where it had fallen; the great dome was intact; and a portion of the balustrade on the summit was still *in situ*.¹ The second and third stūpas were also well preserved, and there were remains of eight minor stūpas, besides other buildings, in the vicinity of the Second Stūpa, but no record of their condition is preserved. The beauty and unique character of these monuments was immediately recognised, and from 1819 onwards there appeared various notes, illustrations and monographs descriptive of their architecture and sculpture,

¹ See J. Burgess, *The Great stūpa at Sāñchī Kāñākhedā*. *J. R. A. S.* Jan. 1902, pp. 29-45, where a succinct account is given of the history of the site since 1818.

though too often marred by the fanciful ideas or inaccuracies of the authors.¹ Most notable among these works were Cunningham's *Bhilsa Topes*, (1854), Fergusson's *Tree and Serpent worship* (1868) and Gen. Maisey's *Sānchi and its Remains* (1892). But the widespread interest which the discovery and successive accounts of the stūpas excited, proved lamentably disastrous to the monuments themselves; for the site quickly became a hunting-ground for treasure seekers and amateur archæologists, who, in their efforts to probe its hidden secrets or to enrich themselves from the spoils supposed to be hidden there, succeeded in half demolishing and doing irreparable harm to most of the structures. Thus, in 1822, Capt. Johnson, the Assistant Political Agent in Bhopāl, opened the Great Stūpa from top to bottom on one side, and left a vast breach in it, which was the cause of much subsequent damage to the body of the structure and of the collapse of the Western Gateway and portions of the enclosing balustrade. The same blundering excavator was probably responsible, also, for the partial destruction of the Second and Third Stūpas, which until then had been in perfect repair. Then, in 1851, Major (afterwards Gen. Sir) Alexander Cunningham and Capt. F. C. Maisey together contributed to the general spoliation of the site by hasty excavations in several of the monuments, and, though they succeeded in recovering a most valuable series of relic caskets² from the Second and Third Stūpas, their discoveries

¹ A list of these publications is given at the end of this guide-book.

² See pp. 81 & 136 *infra*.

scarcely compensated for the damage entailed in their operations, since the caskets themselves were subsequently lost. During all these years the idea of repairing and preserving these incomparable structures for the sake of future generations seems never to have entered anyone's head, and, though in 1869 (as an indirect result of a request by Napoleon III for one of the richly carved gates) casts of the East Gate were prepared and presented to the principal national museums of Europe, it was not until 1881, when still more havoc had been wrought by the neighbouring villagers or by the ravages of the ever encroaching jungle that the Government bethought itself of safeguarding the original structures. In that year Major Cole, then Curator of Ancient Monuments, cleared the hill top of vegetation and filled the great breach in the Main Stūpa made by Capt. Johnson nearly sixty years before, and during the two following years he re-erected at the expense of the Imperial Government the fallen gates on the south and west, as well as the smaller gate in front of the third stūpa. No attempt, however, was made by him to preserve the other monuments which were crumbling to ruin, to exhume from their débris the monasteries, temples and other edifices which cover the plateau around the Great Stūpa, or to protect the hundreds of loose sculptures and inscriptions lying on the site. These tasks which involved operations far more extensive than any previously carried out were left for the writer to undertake in 1912, and during the five years that have intervened since then they have been steadily and systematically pushed forward. The building which

were at that time visible on the hill top were the Great Stūpa and the few other remains which the reader will find indicated in the plan on Pl. XV by hatched lines.¹ For the rest, the whole site was buried beneath such deep accumulations of débris and so overgrown with jungle, that the very existence of the majority of the monuments had not even been suspected. The first step, therefore, was to clear the whole enclave of the thick jungle growth in which it was enveloped. Then followed the excavation of the areas to the south and east of the Great Stūpa, where it was evident that a considerable depth of débris lay over the natural rock, and where, accordingly, there was reason to hope (a hope which has since been abundantly justified) that substantial remains might be found. The buildings which have been exposed to view in the southern part of the site are for the most part founded on the living rock; but those in the eastern area constitute only the uppermost stratum, beneath which there still lie buried the remains of various earlier structures. These I have been well content to leave to the spade of some future explorer, having satisfied myself by trial diggings at different points that they are mainly monastic dwellings similar in character to those already brought to light in other parts of the enclave and likely, therefore, to add but little to our present knowledge of the monuments.

The third task that awaited me was to put one and all of the monuments into as thorough and lasting

¹ In contradistinction to the recently excavated monuments, which are shown on the plan in black.

a state of repair as was practicable. Most important and most difficult of achievement among the many measures which this task entailed have been : first, the dismantling and reconstruction of the south-west quadrant of the Great Stūpa, which was threatening to collapse and to bring down with it the South and West Gateways, as well as the balustrade between them ; secondly, the preservation of Temple 18, the ponderous columns of which were leaning at perilous angles, and had to be reset in the perpendicular and established on secure foundations ; and, thirdly, the repair of Temple 45, which had reached the last stage of decay and was a menace to anyone entering its shrine. Other measures that are also deserving of particular mention, are the rebuilding of the long retaining wall between the central and eastern terraces ; the reconstruction of the dome, balustrades and crowning umbrella of the Third Stūpa ; the re-roofing and general repair of Temples 17, 31 and 32 ; the effective drainage (involving the relaying of the old fragmentary pavement) of the area around the Great Stūpa ; and the improvement and beautifying of the site generally by roughly levelling and turfing it and by the planting of trees and flowering creepers.

Finally, there remained the question of protecting the numerous moveable antiquities which lay scattered about the site. For this purpose a small but adequate museum is now in course of construction, where sculptures, inscriptions and architectural fragments can all be duly arranged and catalogued, and where the visitor will find plans, photographs and other materials to assist him in the study of these unique monuments.

CHAPTER III

THE GREAT STŪPA ¹

The foregoing chapter will, I hope, have served to give the visitor such information as he needs regarding the history of Sāñchī, the character of the various schools of art represented here, and the measures taken in recent years for the exploration and preservation of the site. I shall now return to the

¹ Primarily stūpas were, no doubt, funeral mounds or tumuli; but among the Buddhists they were erected either to enshrine some relic of the Buddha or of a Buddhist Saint or else to commemorate some specially sacred spot. From the outward form of a stūpa it is not possible to determine whether it contains a relic or not. The erection of a stūpa has always been regarded by the Buddhists as a work of merit, which brings its author a step nearer to salvation. "Tope" is a corrupt Anglo-Indian word derived from *thūpa*, the Prākṛit form of stūpa. In Burma, a stūpa is commonly known as a "*pagoda*", and in Ceylon as a "*dāgaba*"—a Sinhalese word derived from "*dhātu*" = a "relic" and *garbha* = "receptacle" or "shrine." In Nepal, it is called a *chaitya*, a word which, like stūpa, originally meant a heap or tumulus (*chitā*), but subsequently came to mean a sanctuary of any kind. In the country round Sāñchī a stūpa is known as *bhiṭā* (a mound), and the name of the Great Stūpa is *Sās bāhū kā bhiṭā* "The mound of the mother-in-law and daughter-in-law." See Fergusson, *I. E. A.*, p. 54-5; *C. I. I.*, Vol. III, p. 30. For the details of the construction and dedication of a stūpa, see *Mahāvamsa*, p. 169 sqq; *Divyāvadāna*, p. 244; Cunningham, *Bhilsa Topes*, Ch. XIII; H. A. Oldfield, *Sketches from Nepal*, II, pp. 210-12; Foucher, *L'Art Gréco—Bouddhique*, pp. 94-98.

summit of the hill and resume my description of the monuments.

As it now stands, the Great Stūpa (Pl. I) consists of an almost hemispherical dome (*anda*), truncated near the top and surrounded at its base by a lofty terrace (*medhī*), which served in ancient days as a processional path (*pradakṣhiṇa patha*), access to which was provided by a double flight of steps (*sopāna*) built against it on the southern side. Encircling the monument on the ground level is a second procession path, enclosed by a massive balustrade (*vedikā*) of stone. This balustrade, which is of plain design unrelieved by carvings of any kind, is divided into four quadrants by entrances set approximately at the cardinal points, each one of which is adorned by a gateway (*torāṇa*) lavishly enriched with reliefs on both the inner and outer sides. It has commonly been supposed that the Great Stūpa was erected, just as it stands, together with the column near the Southern Gateway, in the reign of the Maurya Emperor Aśoka, that the balustrade around its base was approximately contemporary with the body of the building, and that the gateways were erected in the course of the 2nd century B.C. These suppositions, however, have proved to be erroneous. The original stūpa, which was most probably built by Aśoka at the same time as the column was erected, was a structure of brick of about half the diameter of the present stūpa, and it was not until about a century later that this original stūpa was encased in stone and brought to its present dimensions, and that the balustrade was built around its base; while it was not until the latter part of the first century before the Christian era that the

DESCRIPTION AND
HISTORY.

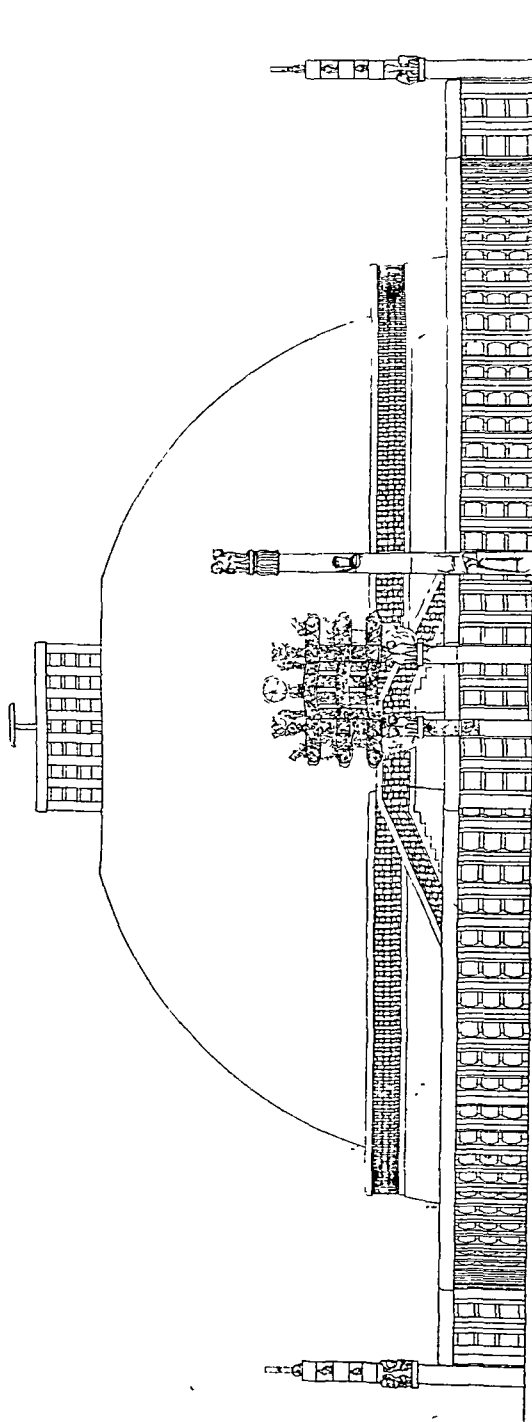
ORIGINAL BRICK
STŪPA OF AŚOKA.

four gateways were erected¹. Of the form and construction of the original stūpa little is known, except that the bricks used in it measure 16"×10"×3", and thus correspond approximately in size with the bricks employed in other structures of the Maurya epoch. It may also be assumed that it was roughly hemispherical in shape, with a raised terrace encompassing its base and a railing and a stone umbrella crowning its summit. Several pieces of an umbrella probably belonging to this stūpa were found in the débris on the plateau. They are relieved by most delicately defined ribs radiating on their under side, the workmanship displaying all that exquisite precision which characterises every known specimen of the masons' craft in the Maurya age, and which has probably never been surpassed in the stone carving of any country.

With the addition of the stone envelope the diameter of the stūpa was increased to over 120 feet and its height to about 54 feet². This later envelope to the dome was constructed by the simple and natural process of building a thick encircling wall at a given distance from the original structure, and, as it rose course by course, filling in the interval between the two with heavy rubble stones. Precisely the same process was, as we shall presently see, adopted in the enlargement of the apsidal temple 40, which was effected about the same time. Some writers have described the Great Stūpa as a dome resting

¹ For the history of this stūpa in detail, see the writer's article in *A. S. R.*, 1913-14, pp. 4-9.

² The word used in Pāli for enlarging a stūpa by the addition of one or more envelopes is *achchhāday*="cover."



ELEVATION OF GREAT STUPA FROM SOUTH (RESTORED).

on a lofty plinth, as if the plinth had been constructed before the dome was raised above it. This description is apt to be misleading; for the dome was first built in its entirety, with its sides carried down to the ground level, and the terrace was then added to it, without any bond between the masonry. Over the masonry courses of both dome and terrace was laid a thick coat of concrete, finished off, no doubt, with finer plaster and possibly embellished with swags or garlands in relief hanging from projecting horns, and further relieved with colours and gilding. Broad patches of this concrete still adhere to the face of the stone-work on three sides of the dome; on the fourth side (*i.e.*, in the south-west quadrant) it was broken away when the stūpa was opened by Captain Johnson in 1822.

When the body of the stūpa was complete, the first adjunct to be added to it was the indispensable railing and the umbrella on the summit, many pieces of which have been recovered in my recent excavations¹ and are shortly to be restored to their original positions. They are of the same form but proportionately larger in scale than the balustrade and umbrella already restored on the summit of Stūpa 3. Supporting the shaft of the umbrella was a pedestal

HARMIKA RAILING
AND CROWNING
UMBRELLA.

¹ I have hitherto brought together from various parts of the site 17 pillars, 48 cross-bars, and 11 coping stones belonging to this railing. The balustrade was square in plan with eight pillars along each side, the bases of which were embedded in the masonry of the stūpa to a depth of 2 ft. 6 in. In its design this balustrade betrays the influence of wooden construction, similar to that noticeable on the ground balustrade below

(*harmikā*)¹ which in this case took the form of a heavy stone box, with a lid measuring 5 ft. 7 in. in diam. and 1 ft. 8 in. high, in which the relics were once preserved.

Following the crowning pinnacle and balustrade the next addition to the stūpa was the massive balustrade (*vedikā*) on the ground level. As in the case of other balustrades and of the gateways, each of the stone posts (*thabha*), cross-bars (*sūchi*), and copings (*ushnīsha*) appear to have been gifts of different donors¹, whose names can still be seen incised in early Brāhmī characters upon them. The fact that this balustrade is the gift of so many different people, suggests that it must have taken several decades at least to erect. Fergusson estimated the time at a century or more. But this estimate is excessive; for there must have been large numbers of Buddhists flocking to the great city of Vidiśā and thence making pilgrimages to this sacred site, and it may well have been that the whole railing was completed in less than half the time computed by Fergusson.

Although built of stone, the design of this balustrade is manifestly copied from a wooden prototype, and it is worthy of note that the joints between the coping stones are cut at the slant, as wood would naturally be cut, and not vertically, as one would expect stone to be. At the time when it was erected, architecture in India was still mainly of wood, and the influence of wooden forms is visible in all the lithic construction of this age. Besides the many short donative

¹ *Harmikā*, a diminutive of *harmya*, lit. 'a small pavilion', in its technical sense means the pedestal on the top of a stūpa in which the shaft of the umbrella (*chhatrayashṭi*) was set.

records in early Brāhmī characters carved on this balustrade, there are two later inscriptions of the GUPTA Gupta period which possess considerable interest. The INSCRIPTIONS. earlier of these is engraved on the top cross bar (outside) in the second row immediately to the south of the East Gateway. It is dated in the Gupta era 93 (A.D. 412-13) and has already been noticed (p. 17 *supra*) in connection with the conquest of Eastern Malwa by Chandragupta II. The second inscription, which is on the outside of the upper cross bar in the fourth row to the south of the East Gateway, is dated in the year 131 (A.D. 450-51). It records the gift by the lay-worshipper (*upāsikā*) Harisvāminī of certain sums of money to the Ārya-Saṅgha at the great vihāra of Kākanādabōṭa for the purpose of feeding one mendicant (*bhikṣhu*) day by day and of maintaining lamps in the "Jewel house" and in the place where the images of the four Buddhas are seated, *i.e.*, in the *pradakṣhiṇa patha* of the Great Stūpa.

The processional path (*pradakṣhiṇa patha*) inside PROCESSIONAL this balustrade is paved with large stone slabs bearing PATH. votive records. It was around this path, as well as around the terrace above, that monks and lay-worshippers used to perform their *pradakṣhiṇa* or devotional walk, keeping the stūpa always on their right hand as they processed¹.

The third addition to the stūpa was the balustrade STAIRWAY AND flanking the stairs and encompassing the terrace. This TERRACE balustrade is relatively small and is distinguished from BALUSTRADES.

¹ Buddhists usually process three times round a stūpa or shrine, but in obedience to vows they will perform 7, 14 or even 108 *pradakṣhiṇas*.

the ground balustrade by its more refined treatment and by the sculptures which decorate its upright pillars. The newel posts at the foot of the stairs, which were both imbedded in the ground and mortised also to the kerbstones, are longer than the other balusters and distinguished from them by relatively elaborate carving on three of their faces. The other balusters are fixed into a kerbstone and are adorned on their outer face with one complete and two half medallions (*parichakra*), sculptured in relief with lotus and other floral or animal designs. The plainness of the inner face is relieved only at the top and bottom by two half discs devoid of carving¹.

¹ Up to date I have succeeded in recovering 730 members belonging to this railing, which comprise the following:—

Of the stairway and landing balustrades—

Kerbstones	.	.	.	.	.	.	21
Posts or balusters	.	.	.	.	.	.	45
Crossbars	.	.	.	.	.	.	38
Copings	.	.	.	.	.	.	13

Of the terrace balustrades—

Kerbstones	.	.	.	.	.	.	37
Posts or balusters	.	.	.	.	.	.	240
Crossbars	.	.	.	.	.	.	199
Copings	.	.	.	.	.	.	137

CHAPTER IV

THE GATEWAYS OF THE GREAT STŪPA, ETC.

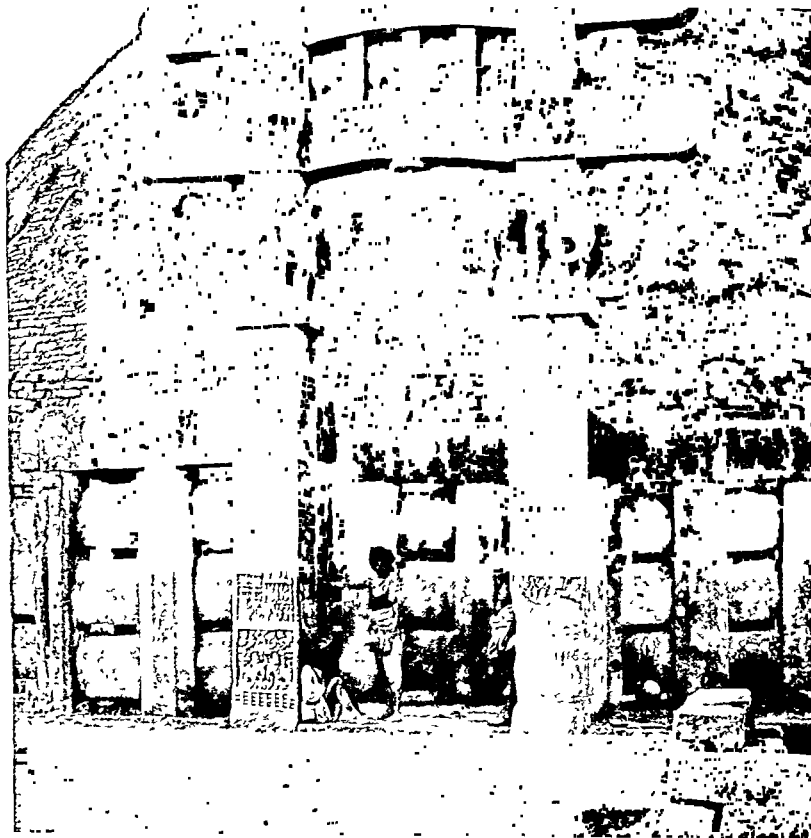
The last of the additions to this remarkable stūpa, CHRONOLOGICAL and its crowning glory withal, are the elaborate and SEQUENCE AND richly carved gateways or *toranas*, as they were called, DESCRIPTION. which front the entrances between the four quadrants of the rail, and constitute a most striking contrast with the massive simplicity of the structure behind them. The first of the four to be erected was the one at the South Entrance, in front of the steps by which the terrace was ascended. Then followed, in chronological order, the Northern, the Eastern and the Western, their succession in each case being demonstrated by the style of their carvings and by the tectonic character of the extensions to the rail, which were contemporary with them.¹ It is probable, however, that not more

¹ At the time when the great balustrade was first constructed, each of its four entrances was screened by extending one side of the balustrade in front of it, like a barbican before a city gate. But when the *toranas* came to be erected, they could not with propriety be set side-ways like the existing gate, and accordingly a short balustrade of three pillars was added and another entrance formed at right angles to the former one. An examination of these four extensions reveals the significant fact that the two at the southern and northern entrances are in all respects similar to the original balustrade, the pillars being of the same height and cut, dressed and chamfered in the same way to a flat surface, while the two at the eastern and western entrances are not only less care-

than three or four decades intervened between the building of the Southern and Western gateways; for the right pillar of the latter was the gift apparently of the same donor as the middle architrave of the former, *viz.*, of "Balamitra, the pupil of Aya-chūda." All four gateways were of similar design—the work of carpenters rather than of stone masons, and the marvel is that erections of this kind, constructed on principles wholly unsuited to work in stone, should have survived in such remarkable preservation for nearly two thousand years. The best preserved is the Northern (Pl. III), which still retains most of its ornamental figures and enables the visitor to reconstruct in his mind's eye the original appearance of them all. Each gateway was composed of two square pillars surmounted by capitals, which in their turn supported a superstructure of three architraves with volute ends. Separating the architraves from one another were four square blocks set in pairs vertically above the capitals, and between each pair of blocks were three short uprights, the open spaces between them being occupied by a variety of figures in the round. The capitals were adorned with standing dwarfs or elephants or with the forefronts of lions¹ *set back to back in Persepolitan fashion*; and springing from the same abacus as the capitals and acting as supports to the projecting ends of the lowest architraves were Caryatid figures of graceful and pleasing outline, though ill-designed to fulfil the functional purpose for

fully adjusted and dressed, but are distinguished by their pillars being shorter and having a shallow concave chamfer.

¹ The lions on the South gateway are manifestly copies, and very inferior copies, of the lions on the Aśoka column hard by. Observe that they are provided with five fully developed claws!



NORTH GATEWAY OF GREAT STUPA.

Photo-engraved & printed at the Offices of the Survey of India, Calcutta, 1917

Buddha¹, or of important events in the subsequent history of the Buddhist religion. Besides which, there are representations of the sacred trees and stūpas symbolical of Gautama Buddha and the preceding Buddhas, of real or fabulous beasts and birds, of flying *Gandharvas*² (issuing from the ends of some of the architraves), and of many heraldic and floral devices of rich and varied conception.

The inscriptions carved here and there on the gateways record, like those on the balustrades, the names of the pious individuals or guilds who contributed to their erection, but they say not a word, unfortunately, of the scenes and figures delineated, the interpretation of which is all the more difficult owing to the practice, universal in the Early School of Indian Art, of never portraying the Buddha in bodily form, but of indicating his presence merely by some symbol, such as his foot-prints or the throne on which he sat, or the

births. Each story opens with a preface setting forth the particular incidents in the Buddha's life, which led him to tell the birth-story, and at the conclusion of each the Buddha reveals the identity of the different actors in the story during their present births. Each story, moreover, is illustrated by one or more verses (*gāthās*) put into the mouth of Buddha either in his last life or when he was still a Bodhisattva in one of his previous lives. The Jātakas are an inexhaustible storehouse of fables, of the greatest possible interest in connection with Indian folk-lore and civilization. At what time they were reduced to their present systematic form, is not certain; but that they were widely known in the second century before our era, is evident from the many illustrations of them which occur among the Bharhut sculptures. Cf. *The Jātaka*, Ed. by Cowell, Vol. I, preface; Grünwedel, *Buddhist Art in India*, p. 37; and Cunningham, *The Stūpa of Bharhut*.

¹ For a brief sketch of the life of the Buddha see Appendix. p. 143.

² The *Gandharvas* (Pāli, *Gandhabba*) were the musicians of Indra, who joined with their master in serving and worshipping the Buddha. Grünwedel, *Buddhist Art*, p. 47 and note 2.

which they were intended. These Caryatid figures were fairy spirits or *yakshinīs*, who played the part of guardians and were portrayed in the orthodox attitude holding on to the bough of a mango tree.¹ Similar fairies of smaller proportions stood on the architraves immediately above them with lions or elephants set on the volutes at their sides, while in the other open spaces between the architraves were figures of horsemen, elephants and their riders, and lions, winged or otherwise. A curious feature of the horses and riders, as well as of one of the small *yakshinīs* mentioned above is that they were provided with two faces, so that they might look, Janus-like, in both directions. Finally, on the summit of the gateway, crowning and dominating all, stood the emblems so peculiarly distinctive of Buddhism: in the centre, the "Wheel of the Law" (*dharma-chakra*)² supported on elephants or lions and flanked on either side by a guardian (*yaksha*) holding a fly-whisk (*chaurī*) in his hand; and to right and left of the *yakshas*, the trident device (*triratna*) which symbolises the trinity of Buddhism—the *Buddha*, the *Dharma* (law) and the *Saṅgha* (religious order). For the rest, both pillars and superstructure were elaborately enriched with bas-reliefs illustrative of the *Jātaka* legends,³ or of scenes from the life of the

¹ For this motif cf. Vincent Smith, *History of Indian Art*, p. 380, where its western origin is discussed.

² For the meaning of *dharma-chakra* see p. 43 *infra*.

³ The doctrine of metempsychosis has been a familiar one in India from very early times, and it played an important part in the history of Buddhism. According to the Buddhist belief, Gautama had been born in all created forms (as man, god and animal) before he appeared on earth as the son of Śuddhodana. The Pāli work entitled the "Jātaka" contains 550 stories of these previous

ghata). In other panels the figure of Māyā, the mother of the Buddha, is seen seated, Indian fashion, on one of the full blown lotus blooms. In others, again, she is flanked by the two Nāgas (here in the form of elephants), who, according to the Buddhist scriptures, bathed the new born babe, but are here shown pouring water over Māyā herself¹. Finally, and in a manner still more in conformity with the Buddhist texts, Māyā is shown in a standing posture ready for the birth. It only remained for the artists of the Gandhāra school of the North-West to portray the infant Buddha issuing from her right side. In the Early Indian school this further development was precluded, since the Buddha himself, as I have stated above, was never portrayed in bodily form.

The Enlightenment.—The *Sambodhi* or “perfect enlightenment” of the Buddha, which took place beneath the famous tree at Bodh-Gayā is represented quite simply by a throne beneath a pīpal tree² (*ficus religiosa*: Skr.=*aśvattha*) or by the tree alone, with one or more umbrellas and streamers to denote its sanctity. In the more developed panels worshippers are seen bringing offerings or in an attitude of adoration; and in the still more elaborate reliefs, as we shall

¹ The figure of Māyā in these panels has usually been identified as that of Lakshmī, the Goddess of luck. That it here represents Māyā, though the type may have been equally that of Lakshmī, was first recognised by M. Foucher.

² The emblem of a tree serves in the Sāñchī reliefs to symbolise the Buddha on other occasions besides that of his enlightenment, and the seven previous Buddhas are also symbolised by their particular trees. It was these tree symbols, often repeated, that Fergusson mistook for evidences of tree worship. See his *Tree and Serpent Worship*, *passim*.

sacred tree associated with his enlightenment. Thanks, however, to the light afforded by the sculptures of Bharhut¹ with their clear explicit titles, and thanks, also, to the brilliant labours of M. Foucher,² the meaning of the majority of these reliefs has now been placed beyond dispute, and it will probably not be long before the meaning of the few remaining ones becomes equally clear.

Most of the scenes depicted in the reliefs are more RELIEFS or less elaborate compositions and differ considerably FREQUENTLY on the four gateways. These it will be necessary for REPEATED. me to describe, one by one, in detail. On the other hand, there are a number of simple decorative devices or symbolical objects and figures which are many times repeated, but which it would be superfluous to describe more than once. These decorative or symbolical reliefs fall into four categories, which I will describe *seriatim*.

In the first category are the reliefs relating to the FOUR GREAT four great events in the life of the Buddha, namely : EVENTS IN THE his birth, his enlightenment, his first sermon, and his BUDDHA'S LIFE. death. These occur mainly on the square blocks and narrow uprights between the architraves.

The Birth.—The traditional symbol in India of all miraculous births is the lotus, and on the Sāñchī gateways this symbol is present on all the panels representing the Buddha's birth. In some panels the birth is symbolised simply by a bunch of lotuses set in a vase (*bhadra*

¹ See Cunningham, *The stūpa of Bharhut*.

² See Preface, p. vi. To M. Foucher I am indebted for a lengthy and most valuable note on the iconography of these reliefs, of which I have made free use in the interpretations which follow

vas, on the east.¹ Other reliefs of Yakshas, on a smaller scale, are found on the narrow uprights between the architraves.

The third category comprises figures of animals or birds, as a rule arranged schematically in pairs. The most conspicuous positions occupied by the animals are the faces of the "false capitals" or applied panels, which are ranged in pairs vertically above the true capitals and have the effect of dividing each architrave into three sections. The animals with which these "false capitals" are adorned are both real and legendary, and are sometimes with riders, sometimes without, sometimes caparisoned, sometimes not. They include goats, horses, bulls, camels, elephants, lions and leogriffs; among which the leogriffs and winged lions are clearly traceable to a Western Asiatic origin. To the two riders on one of the false capitals of the East Gateway (lowest architrave: inner face: north end) a special interest attaches from the fact that they appear to represent people from a cold climate, perhaps from the North-West Frontier or Afghanistan. Figures of elephants and peacocks are also employed to decorate some of the projecting ends of the architraves (*e.g.*, East Gateway: outer face: middle and lowest architraves). Both of them no doubt possess a special religious or other significance, and in the peacocks, perhaps, there is an allusion to Aśoka, since this bird was the emblem of the Maurya dynasty².

¹ Cf. Cunningham, *The Stūpa of Bharhut*, pp. 19-22; Grünwedel, *Buddhist Art in India*, p. 136.

² See p. 62 *infra*.

presently see, Māra and his hosts of demons, or crowds of worshipping animals and Nāgas are depicted.

The first sermon.—The technical expression for Buddha's first sermon in the Deer Park (Mṛigadāva) near Benares is *dharmachakra-pravartana*, which literally means "the turning of the wheel of the Law." Hence the symbol of the first sermon became a wheel, which is sometimes set on a throne, sometimes on a column¹—a copy no doubt of the lion column² which the Emperor Aśoka set up in the Deer Park. In the more mature reliefs the locality of the Deer Park is indicated by two deer.

The Death.—The Death or *mahāparinirvāṇa* of the Buddha is represented by his stūpa or "funeral tumulus," with attending worshippers, both human and divine. Stūpas too, as well as trees, are employed by the sculptors of Sāñchī as emblems of the Seven Buddhas of the past.

In the second category are the figures of "Yakshas" YAKSHAS. or guardians, the male counterparts of the Yakshiṇīs mentioned above. A pair of these - Yakshas is carved in bold relief on each of the four gateways, one facing the other on the inner sides of the two pillars. These, probably, were intended to represent the Rulers of the Four Quarters (Lokapālas), each with an attendant Yaksha, namely : Kubera or Vaiśravaṇa, the god of wealth, on the north ; Virūdhaka, Chief of the Kumbhāṇḍas, on the south ; Virūpāksha, Chief of the Nāgas, on the west ; and Dhṛitarāshṭra, Chief of the Gandhar-

¹ Sometimes a lion column is depicted without the wheel. I have little doubt that it also symbolises the first sermon.

² Now in the Museum at Sārnāth.

the Buddha—the Universal Monarch (*Chakravartin*)¹. Observe, also, the *triratna* emblem at the top of the pillar, the significance of which has already been explained (p. 39), and the necklaces of curious amulets suspended from the two brackets next to the top on either side of the lotus pattern. Most striking, however, and most exquisite of all these floral designs is the panel on the right pillar of the Western Gateway (Pl. IV). The presence of the grape vine in this relief suggests foreign influence, and the conception underlying the design may be ultimately connected with the Assyrian “Tree of life,” but the treatment of the lotus blooms and leaves and the disposition of the animals set heral-dically in pairs among the branches are essentially and characteristically Indian.

I now proceed to describe the other and more elaborate reliefs on each of the gateways in turn.

SOUTH GATEWAY.

This gateway is one of the two which were reconstructed by Major Cole in 1882-83. The whole of the right jamb and half of the left are new, as well as the west end of the lowest architrave, the east end of the middle architrave, and the six vertical uprights between the architraves. When the gateway was restored, the top and the lowest lintels appear to have been reversed by mistake, since the more important

¹ For the distinctive marks of the Buddha, see Burnouf, *Lotus* pp. 616-617; Alabaster, *Wheel of the Law*, p. 113 ff. and 312 f; Hardy, *Man. of Buddhism*, p. 382 f; *Lalita Vistara*, p. 93 f; Grünwedel, *Buddhist Art*, pp. 160-62.

Fourthly and lastly, there are the floral designs, FLORAL DESIGNS.
the richness and exuberance of which are among the greatest beauties of these monuments. Motifs taken from the plant world have at all times been handled with exquisite taste by the Indian artist, but never more exquisitely than by the sculptors of Sāñchī. Among these motifs are some which may be traced to a foreign source: for example, the honeysuckle pattern on the capital of the South Gateway, or the grape vine on the West Gateway (right pillar: outer side); but most of the plant designs are purely Indian in character and, based as they are on the most careful and faithful observation of nature, far excel anything of which Assyrian or Persian art was capable. Most favourite among the subjects is the lotus (*padma*), the queen of Indian flowers, to which a special sanctity attached in the eyes of Buddhists and Hindus alike. Good examples of the variety with which it was treated are to be seen on the outer sides of the pillars of the Eastern Gateway. That on the right is formal and almost geometric, but well adapted for the position which it occupies; that on the left is bold, free and flowing in its treatment, and as a design more pleasing to the eye, but less happy from an architectural point of view, since the serpentine stalk of the plant has the effect of detracting somewhat from the strength of the pillar. Still more elaborate and conventionalised are the two designs based on the lotus motif on the pillars of the Northern Gateway. On the left pillar, observe at the base the footprints (*pada*) of the Buddha with the wheel (*chakra*) beneath the sole. This wheel is one of the distinctive marks (*mahāpurusha-lakṣaṇa*) of



WEST GATEWAY: DECORATION ON OUTER FACE
OF RIGHT PILLAR.

mahaut and females on its back, and a second female scrambling up behind; in the background, a pavilion with female figures looking out. To what particular incident this relief refers, is not known.

LOWEST ARCHITRAVE :—Dwarf-like figures, known as *kīchakas*, are holding garlands in their hands and ‘spouting forth all summer’ from their mouths. On the right end of the architrave is a decorative peacock with rocks and creepers in the background.

BACK : TOP ARCHITRAVE :—In the central section are three stūpas alternating with four trees with thrones in front of them, adored by figures both human and divine. These represent *the six Buddhas of the past*¹ and *Gautama Buddha*—three symbolised by their stūpas, and four by the trees under which each respectively attained enlightenment. The tree on the extreme right is the *pipal* tree of Gautama Buddha and the one next to it is the banyan tree of Kāśyapa Buddha. The identification of the others is less certain. The inscription² on the dome of the central stūpa reads as follows :—

L. 1. *rāṇo Siri Sātakaṇisa*

L. 2. *āvesaṇisa vāsithīputasa*

L. 3. *Ānāmdasa dānaṁ*

Translation.

“Gift of *Ānāmda*, the son of *Vāsithī* (*Vāsishthī*), the foreman of the artisans (*āvēsanin*) of *rājan Siri-Sātakaṇi*.”³

¹ Namely : Vipassī, Sikhi, Vessabhū, Kakusandha, Konāgamana and Kassapa.

² See p. 12 above.

³ Lüders, *List of Brahmi Inscriptions*, No. 346, p. 42.

sculptures on them now face the stūpa instead of facing outwards.

FRONT: TOP ARCHITRAVE :—*The birth scene of the Buddha.* ARCHITRAVES. In the centre, the figure of Māyā¹ standing on a full blown lotus, with an elephant to right and left pouring water over her head. The rest of the lintel is occupied with flowing lotus leaves and blossoms among which birds are perched.

MIDDLE ARCHITRAVE :—*The visit of the Emperor Aśoka to the Stūpa at Rāmagrāma.* The relics of the Buddha were originally divided into eight portions, and it is related that Aśoka took seven of these portions, divided them up, and distributed them among 84,000 stūpas, which he himself erected. He failed only to secure the relics of Rāmagrāma in the Nepāl Tarai, in face of the resolute opposition of their devoted guardians, the Nāgas. Here, in the centre of the architrave, is depicted a stūpa, with an inscription on its dome recording that the architrave was the gift of one Balamitra, pupil of Aya-chuḍa (Ārya-Kshudra), the preacher of the Law². Above the stūpa are heavenly figures bearing garlands in their hands. To the right of it is the Emperor Aśoka approaching in his chariot, accompanied by a retinue of elephants, horsemen and footmen; and to the left, the Nāgas and Nāgīs, in human form with serpent hoods, worshipping at the stūpa, bringing offerings, or emerging from the waters of a lotus-pond. On the projecting end of this architrave (l. hand) is an elephant in a lotus-pond with

¹ See p. 42 *supra* regarding the identification of this figure with Lakshmi.

² See Lüders, *List of Brahmi Inscriptions*, No. 347, p. 42.

Buddha's relics. In the centre of the architrave, the siege of Kusinārā is in progress; to right and left, the victorious chiefs are departing in chariots and on elephants, with the relics borne on the heads of the latter.¹ The scene is carried through on to the projecting ends of the architrave, and the seated elephants on the intervening false capitals are clearly intended to be part and parcel of the scene.

LEFT PILLAR : FRONT FACE : TOP PANEL :—A Persepolitan column, rising from a stepped base and supporting a wheel with thirty-two spokes and an equal number of *triratna* devices on its outer rim. This is the *dharmā-chakra* or "Wheel of the Law," the emblem of Buddha's first sermon.² On either side of the wheel are celestial figures with garlands; below them are four groups of worshippers, and below the latter, deer, to indicate the spot where the first sermon was preached, namely, in the "Deer Park" (*Mṛiga-dāva*) near Benares. In each of the groups of worshippers is a king with attendant females, the same figures apparently being repeated four times. They probably represent *Asoka with his two queens visiting the Deer Park* during his pilgrimage to the holy places of Buddhism.³

FRONT FACE : SECOND PANEL :—*The Emperor Asoka in his chariot with his retinue around.*

INNER FACE : TOP AND SECOND PANEL :—In the corresponding panel on the inner face of this same

¹ After the war, stūpas were erected for the relics at Rājagṛiha. Vaiśālī, Kapilavastu, Allakappa, Rāmagrāma, Veṭhadvīpa, Pāvā and Kusinārā.

² See above p. 43.

³ Cf. Vincent Smith, *E. H. I.*, 3rd Ed., p. 159.

On each of the projecting ends of this lintel is a horse with attendants and royal umbrella, issuing from a city gate. Possibly it is Kaṇṭhaka, the horse of Gautama, when he was going forth from the city of Kapilavastu.

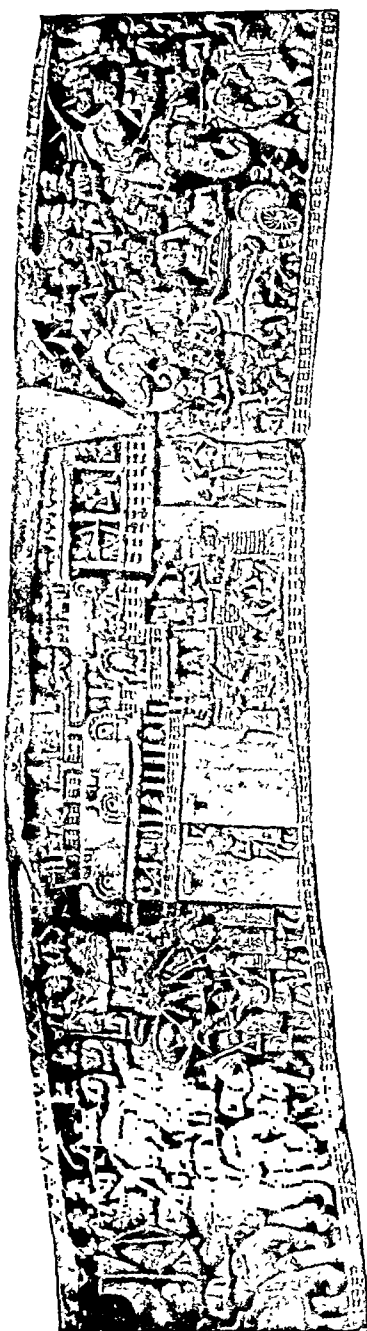
MIDDLE ARCHITRAVE :—*The Chhaddanta Jātaka.* The story runs that the Bodhisattva was once born as the king of a herd of elephants. He had six tusks¹ and was of great stature. He dwelt near the lake Chhaddanta in the Himālayas, under a banyan tree and had two wives, Chullasubhaddā and Mahāsubhaddā. Chullasubhaddā became jealous of Mahāsubhaddā and prayed that she might be reborn and marry the king of Benares, when she could vent her wrath on her present lord. Her prayer was granted and she became chief queen to the king of Benares. Then she summoned together all the hunters of the realm, chose one named Sonuttara, and sent him to the far-off lake Chhaddanta, to kill the six-tusked elephant King. Here we see the Bodhisattva, towards the left of the relief, disporting himself among the lotuses, with attendant elephants holding the umbrella and the fly-whisk (*chaurī*) above him, to mark his royalty. Then we see the same figures repeated towards the right of the relief, where the king is walking with the rest of the herd under the trees, while Sonuttara, ensconced among the rocks, makes ready his bow.

LOWEST ARCHITRAVE :—*The war of the relics.* This was the war which the chiefs of seven other clans waged against the Mallas of Kusinārā for the possession of the

¹ Another version of the story says that he had six-coloured rays issuing from the tusks.



a. SOUTH GATEWAY: BACK: MIDDLE ARCHITRAVE. THE CHHADDANTA JATAKA.



b. SOUTH GATEWAY: BACK: LOWEST ARCHITRAVE. THE "WAR OF THE RELICS".

hastening to do homage to the Bodhisattva's locks. The three figures on the elephants may perhaps be Indra and his two wives. The delicacy of workmanship and spatial effect attained in the panel of the *Trayastrimśa* heaven is particularly striking, and we can well understand that, as the inscription¹ on it records, it was the work of ivory-carvers of Vidiśā.

BACK :—To the left of the panel, a royal figure seated beneath a canopy, holding a female by the hand ; in the middle, another female seated on a low stool ; to the right, two other figures standing, with a child behind bearing a garland (?). At the back of them is a plantain tree, and above, a ' *chaitya* ' window with an umbrella on either side. The meaning of this scene is uncertain.

NORTH GATEWAY.

FRONT : TOP ARCHITRAVE :—*The seven last Buddhas.* Five stūpas and two trees with a throne in front of each, symbolical of the seven Buddhas ; male and female worshippers around, and flying *Gandharvas* above.

MIDDLE ARCHITRAVE :—Seven trees with thrones in front, worshippers on either side, and celestial beings above. Like the series of stūpas and trees on the top architrave, they stand for the seven Buddhas.

LOWEST ARCHITRAVE : RIGHT END :—*Alambusā Jātaka.*² In this birth the Bodhisattva was an ascetic,

¹ *Vēdisakēhi dāntalārēhi rūpakaṇṇama kṛtaṃ.* See Lüders, *List of Brahmi Inscriptions*, No. 345, p. 42.

² *The Jātaka*, Vol. V, p. 79, No. 523 ; Cunningham, *Stūpa of Eḥarhut*, pp. 64-5 and Pl. XXVI, 7.

pillar we see the Emperor, again with his two queens, at the temple of Bodh-Gayā, which is depicted in the panel immediately above the royal group. This temple¹ was erected by Aśoka himself around the sacred *pīpal* tree, beneath which the Buddha had attained enlightenment. Here the sanctity of the tree is indicated by umbrellas and garlands, and on the throne inside the shrine are three *triratna* symbols.

INNER FACE : LOWEST PANEL :—*Worship of the Bodhisattva's hair*. In the lowest panel of the inner face is a company of deities in the *Trayastrimśa* heaven, where Indra held sway, rejoicing over and worshipping the hair of the Bodhisattva². The story told in the Buddhist scriptures is that, before embracing a religious life, Gautama divested himself of his princely garments and cut off his long hair with his sword, casting both hair and turban into the air, whence they were borne by the *devas* to the *Trayastrimśa* heaven and worshipped there (Pl. VI a).

FRONT FACE : LOWEST PANEL :—On the corresponding panel on the front face of the pillar the deities are seen on foot, on horseback and on elephants,

¹ The temple was hypæthral. Compare the olive tree of Athena in the Erechtheion on the Akropolis at Athens.

² Bodhisattva means literally a 'being whose characteristic (*sattva*=Pāli *satta*) and aim are enlightenment (*bodhi*)'. Gautama was a Bodhisattva in his previous existences and also during his historical existence up to the time when he attained enlightenment and became the Buddha. By "The Bodhisattva" here and elsewhere Gautama himself is meant. But, according to the Northern or Mahāyāna School of Buddhism, there are, besides Gautama, innumerable other Bodhisattvas, both quasi-human and quasi-divine, among the best known of whom are Avalokiteśvara, Mañjuśrī, Māricī, Samantabhadra, Vajrapāṇi and Maitreya, the last of whom is the coming and last Buddha of this age of the world.

away with his family in the chariot drawn by four "Sindh horses", and presently parting with his horses and his chariot to some Brahmans. (b) On the left end of the architrave he continues his journey on foot with his wife and two children. The princes of Cheta, learning who he is, entreat him to stay and be their king, but he refuses. These seemingly are the figures (both male and female) with hands raised in supplication in the foreground of the panel, while above are the prince and his family living at the hermitage outside the city, which the Cheta princes provided.

BACK :—(c) Then the story is continued along the back of the architrave, and in the end section to the right we see the Prince with his wife and children in the wilds, on the way to Mount Vaṅka. (d) On Mount Vaṅka he takes up his abode in the hut which Śakra, king of the gods, had made ready for him, adorning its approach with plantain trees. A little later (towards the centre of the panel) he proceeds to make a gift of his children to the Brahman Jūjaka, while, above, three gods, in the forms of a lion, a tiger and a leopard, keep the mother Maddī away from the hermitage. To the left of Maddī, the archer who had been set by the Cheta princes to watch over Vessantara, is threatening to shoot the Brahman Jūjaka; and, below, Jūjaka is seen driving the children away with a stick. (According to the Jātaka story, the archer should have been portrayed before the gift of the children was made.) Finally, to the left of the same panel, Vessantara is depicted giving away his wife, but, thanks to the intervention of Indra, both wife and children are restored to him

with whom a doe fell in love. She gave birth to a man child, who inherited one horn from his mother and was named Isisinga (Rishyaśringa) or Ekaśringa. The child in time became a saint like his father, and by the power of his virtue threatened the position of Śakra, King of the gods. Accordingly, the heavenly nymph Alambusā was sent to corrupt his virtue. She succeeded in her mission, but after three years made known her identity to him, was pardoned, and returned to Heaven. To the right of the relief we see the newborn child with a single horn on its forehead, springing from a lotus (the emblem of miraculous birth), and the doe, its mother, standing behind. Then, in the centre of the panel, the child, now grown up, is receiving instruction from his saintly father and being warned against the wiles of fair women.

LOWEST ARCHITRAVE : MIDDLE SECTION :—*Vessantara Jātaka*.¹ In his last but one incarnation (before he became the Buddha) the Bodhisattva was born as prince Vessantara and realised the perfection of charity. One by one he gave away : first, his riches, then, in succession, his white elephant, his chariot, his horses, his children and even his wife. Here, the story is told with a great wealth of detail and has the unique distinction of covering almost an entire architrave, both back and front. It starts from the right side of the central section (front face). (a) Here we see the Prince giving away his royal elephant and then being banished for his pains into exile ; outside the city gate he is saying farewell to his royal parents. Then we see him driving

¹ Cf. *The Jātaka*, No. 547, Vol. VI, pp. 246-305.

the relief is far inferior to that on the South Gate, of which it is but a poor imitation.¹

RIGHT PILLAR: FRONT FACE: TOP PANEL:—*The descent of Buddha from the Trayastrimśa Heaven*, where Māyā, his mother, had been reborn and whither he himself ascended to preach the Law to her. This miracle is supposed to have taken place at Sāṅkissa (Sāṅkāśya) in the United Provinces. In the centre of the relief is the miraculous ladder by which the Buddha descended, attended by Brahmā and Indra. At the top of the ladder is the tree and throne of the Buddha with the gods on either side in an attitude of adoration. Other *devas* attend on him as he descends, among whom the one to the right of the ladder holding a *chaurī* and lotus may be Brahmā. At the foot of the ladder the tree and throne are repeated with a trio of devotees on either side, indicating that the Buddha has returned again to earth.

SECOND PANEL:—A royal figure in a chariot drives forth from a city gate, with a horse in front. The scene is analogous to the scene of Buddha's departure from Kapilavastu on the East Gate,² but in that case there is no chariot, and in this case there is no umbrella above the horse to indicate the presence of the Buddha. On the other hand, the figure standing at its side with a water-pot (*bhṛīṅgāra*) in his hand indicates that a gift is being made. Probably it is King Śuddhodana going forth from Kapilavastu to meet his son, the Buddha, on the occasion when he presented him with a park.

¹ For the technical and stylistic character of these reliefs see pp. 74-77.

² See p. 60 *infra*.

after the children have been taken to their grand-parents by the Brahman. The reunion of the prince with his wife and children is shown in the left hand top corner of the middle panel; and (e) the children in the palace of their grand-parents at the left end of the architrave.

MIDDLE ARCHITRAVE : CENTRAL SECTION :—*The temptation of the Buddha.* Towards the left end of the panel is the *pipal* tree at Bodh-Gayā with an umbrella and streamers above, and, in front, the diamond throne of the Buddha, whereon he sat when he withstood the temptations and threats of Māra, the Satan of Buddhism, and when he attained to Buddhahood. Human and celestial beings are adoring it. The figure to the left of it is perhaps Sujātā, bringing the meal which she prepared for Gautama before he began his last meditation prior to his enlightenment. Near the middle of the panel is Māra, seated on a throne with attendants around, and advancing from him towards the throne are his daughters, who sought by their blandishments to seduce Gautama from his purpose. On his other side, *i.e.*, in the right half of the panel, are the hosts of Māra's demons, personifying the vices, the passions and the fears of mankind. The vigour and humour with which these fantastic beings are portrayed is very striking, and far more forceful than anything of the kind produced by the artists of Gandhāra.

TOP ARCHITRAVE :—*The Chhaddanta Jātaka.* Compare the similar scene on the back of the middle architrave of the South Gate (p. 49 supra). Here the huntsman Sonuttara is omitted, and the execution of

SECOND PANEL :—*The offering of a bowl of honey to the Blessed One by a monkey*¹. Buddha is here represented by his *pipal* tree and throne, to which devotees are doing obeisance (Pl. VI b). The figure of the monkey is twice repeated, first with the bowl and then with empty hands after the gift has been made. The incident is portrayed in much the same way on the reliefs of Gandhāra.

THIRD PANEL :—See above, front face third panel.

BACK :—Tree and throne of the Buddha with attendant worshippers bringing offerings. The scene is not identified.

LEFT PILLAR : FRONT FACE :—Most of the scenes on this face appear to relate to Śrāvastī.

TOP PANEL :—In centre, a mango tree with the throne of the Buddha in front. Round the Buddha is a circle of his followers bringing garlands to the tree or in attitudes of adoration. It was beneath a mango tree that, according to the Pāli texts, Buddha performed the great miracle at Śrāvastī, when he walked in the air, and flames broke from his feet and streams of water from his head. But here there is no definite indication of the miracle.

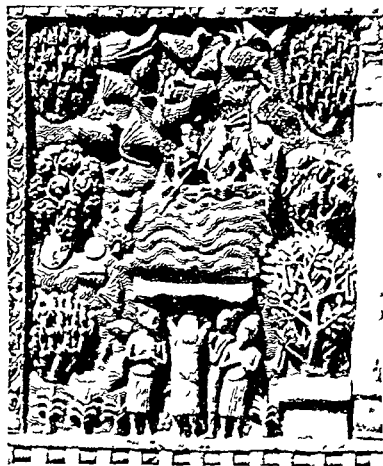
SECOND PANEL :—*The Jetavana at Śrāvastī*, showing the three favourite residences of the Buddha—the Gandhakuṭi, the Kośambakuṭi and the Karorikuṭi, with the throne of the Buddha in the front of each. The *Jetavana* garden was presented to the Buddha by the rich banker Anāthapiṇḍika, who purchased

¹ The incident is usually located at Vaiśālī, but other authorities place it at Mathurā or Śrāvastī. See Foucher, *L'Art Gréco-bouddhique*, p. 512.

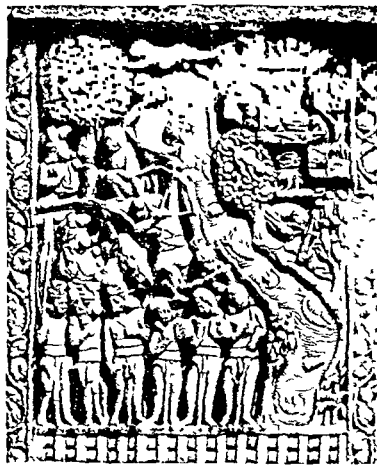
THIRD PANEL :—*Miracle at Kapilavastu.* This panel is to be interpreted in conjunction with the corresponding panel adjoining it on the inner face of the same pillar. When Buddha returned to his native city of Kapilavastu, his father Śuddhodana came forth with a royal retinue to meet him, and a question of etiquette arose as to which should salute the other first—the father, who was king, or the son, who had become the Buddha. Thereupon the Buddha solved the difficulty by walking miraculously in mid-air. Here, in the panel on the inner face, we see a banyan tree, and, in front of it, the throne symbolising the Buddha; while suspended in the air above it is the *chaṅkrama* or promenade on which the Buddha used to take his exercise and which here symbolises that he is walking in the air. Above it are celestial beings (*gandharvas*) with garlands in their hands. To the right of the tree is King Śuddhodana with attendants, one of whom is holding the royal umbrella. The reason for the banyan tree (*ficus Indica*, Skr: *nyagrodha*) is that King Śuddhodana presented a park of banyan trees to his son on his return, and the tree, therefore, helps to localise the incident. In the corresponding scene on the front face the Buddha is probably represented in this park with disciples and followers around him.

INNER FACE : TOP PANEL :—Probably *the dedication of a stūpa*, but it might also refer to the death (*parinirvāṇa*) of the Buddha. Observe that, among the crowds who are celebrating the occasion with music and dancing, some are wearing dresses and high boots suggestive of a cold climate; and observe, also, the individual and realistic features of the people.

a. SOUTH GATEWAY: LEFT
PILLAR: INNER FACE.
WORSHIP OF THE HAIR
OF BUDDHA IN THE
HEAVEN OF THE THIRTY-
THREE GODS. GIFT OF
THE IVORY WORKERS OF
VIDISA.



b. NORTH GATEWAY: RIGHT
PILLAR: INNER FACE. THE
OFFERING OF THE MONKEY.



c. EAST GATEWAY: LEFT
PILLAR: FRONT FACE.
THE MIRACLE OF BUDDHA
WALKING ON THE WATERS.

d. WEST GATEWAY: RIGHT
PILLAR: FRONT FACE. THE
MAHAKAPI JATAKA.

SECOND PANEL :—*A king and his royal cortège issuing from a city.* As the panel on this side of the pillar relates particularly to Rājagriha, it is probable that the King is either Bimbisāra or Ajātaśatru, on a visit to the Buddha at the Gridhrakūṭa Hill, and that the city is Rājagriha.

THIRD PANEL :—*The Bamboo garden (Veṇuvana) at Rājagriha, with the throne of the Buddha in the centre and devotees around.* The identity of the spot is indicated by the bamboos on either side of the panel.

BACK :—*The death (parinirvāṇa) of the Buddha,* indicated by a stūpa or funeral tumulus and attendant worshippers.

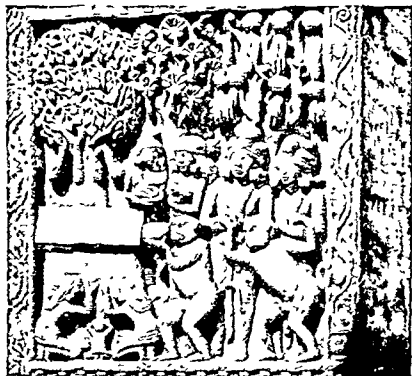
EAST GATEWAY.

FRONT FACE: TOP ARCHITRAVE :—*The seven last Buddhas,* the first and last symbolised by thrones beneath their appropriate Bodhi trees, the rest by the stūpas which enshrined their relics. Around them are the usual worshippers, human and divine.

MIDDLE ARCHITRAVE :—*Buddha's departure (Mahā-bhinishkramaṇa) from Kapilavastu,* the city of his birth (Pl. VII a). To the left, is the city, with wall and moat, and, issuing from its gate, the horse Kaṇṭhaka, his hoofs supported by *devas*¹ and accompanied by other *devas* in attendance on the Buddha, and by Chhandaka his groom, who holds the umbrella symbolical of his Master's presence. In order to indicate the progress of the Prince, this group is repeated four times in succession towards the right of the relief, and then,

¹ Cf. *Nidānakathā*, trans., by Rhys Davids, p. 271 "Therefore the angels placed, at each step, the palms of their hands under his feet."

PLATE VI.



the evil spell which the queen in a fit of jealousy had cast upon it. In the pairs of peacocks at the ends of this architrave there may be a special allusion to Aśoka, since the peacock (Pāli=*mora*; Sanskrit=*mayūra*) was the badge of the Maurya dynasty.

BACK : TOP ARCHITRAVE :—*The seven last Buddhas*, represented by their thrones and the Bodhi trees beneath which they attained enlightenment. Figures, human and divine, are worshipping them.

MIDDLE ARCHITRAVE :—*The illumination (Sambodhi) of the Buddha*. In the centre is his throne, and behind it the *pīṭha* tree at Bodh-Gayā beneath which he sat. To right and left come animals, real and mythical, birds and Nāgas, symbolising his new won sovereignty over all creatures. The presence of the Nāga recalls the episode of Muchalinda, the tutelary deity of a lake near Gayā, who, shortly after the Illumination, spread his hood over the Buddha to protect him from the rain.

LOWEST ARCHITRAVE :—In the centre is a stūpa, to which elephants are bringing offerings of flowers and fruit. It may be the stūpa of Rāmagrāma, the guardians thereof, who prevented Aśoka removing the relics, being portrayed as elephants. Cf. p. 47 above.

RIGHT PILLAR : FRONT :—*The six inferior heavens of the gods (Devalokas)* or Kāmāvacara heavens, in which the passions are still unsubdued. Starting from the base they are as follows :—(1) The heaven of the Four Great Kings—the Regents of the Four Quarters (Lokapāla : Chaturmahārājika) ; (2) The heaven of the Thirty-three gods (Trayastriśa) over whom Śakra presides ; (3)

it for as many gold pieces as would cover the surface of the ground. Hence, the foreground of the relief is shown covered with ancient Indian coins (*kārshāpaṇas*), just as it is in the similar relief at Bharhut,¹ where the details of the coins are more in evidence.

THIRD PANEL :—The long open pavilion (*maṇḍapa*) calls to mind the one at Śrāvastī, which is portrayed in the Bharhut relief.

FOURTH PANEL :—*A royal procession issuing from a city gate, probably Prasenajit of Kosala going forth from Śrāvastī to meet the Buddha.*

FIFTH PANEL :—The meaning of this scene, which is analogous to several others on the gateways, is not clear. Perhaps, like the scene on the gateways of the Third Stūpa, it may represent the *Paradise of Indra (nandana)*, where pleasure and passion held sway.

INNER FACE :—This face refers particularly to Rājagṛiha.

TOP PANEL :—*The visit of Indra to the Buddha in the Indrasaila cave near Rājagṛiha.* In the upper part of the panel is an artificial cave resembling in its façade many Buddhist shrines hewn from the rocks of Western and Central India. In front of the door is the throne which marks the presence of the Buddha. The animals peering out from among the rocks serve to indicate the wildness of the spot. Below is the company of Indra in attitudes of worship, but which of these figures represents Indra and which his musician Pañchaśikha who accompanied him, - it is not possible to determine.

¹ Cf. Cunningham, *The stūpa of Bharhut*, pp. 84-87, Pl. LVII.

at the parting of the ways, we see Chhandaka and the horse¹ sent back to Kapilavastu, and the further journey of the Buddha on foot indicated by his sacred footprints² surmounted by the umbrella. The three sorrowing figures following behind Kaṇṭhaka, at the right hand lower corner of the panel, appear to be the Yakshas who accompanied Siddhārtha from the city, sorrowing for his loss. In Gandhāra sculptures, the city goddess herself, portrayed in Hellenistic fashion, is represented sorrowing for the loss of Gautama. But they might also be the emissaries whom king Śuddhodana sent to bring back his son (See Foucher, *op. cit.* p. 71). In the middle of the panel is a *jambu* tree (*Eugenia jambu*), placed there by the sculptor, apparently as a reminder of the first meditation of the Bodhisattva and the path on which it subsequently led him. This meditation, it will be remembered, took place beneath a jambu tree, the shade of which moved not while he sat beneath it.³

LOWEST ARCHITRAVE:—*Visit of Aśoka to the Bodhi tree.* In the centre, the temple and tree of Bodhi-Gayā; to the left, a crowd of musicians and devotees with water vessels; to the right, a royal retinue and a king and queen descending from an elephant, and afterwards doing worship at the tree (Pl. VII b). This is the ceremonial visit which Aśoka and his queen Tishyarakshitā paid to the Bodhi tree, for the purpose of watering it and restoring its pristine beauty after

¹ According to the *Nidānakathā*, the horse Kaṇṭhaka died on the spot where the Buddha left him.

² Cf. p. 45 above.

³ Rockhill, *Life of the Buddha*, p. 23; Foucher, *L'Art Gréco-bouddhique*, pp. 340-48.

RIGHT PILLAR: INNER FACE:—This face of the pillar is devoted to scenes at Kapilavastu, the birth-place of Gautama.

TOP PANEL:—*The homage of King Śuddhodana.* In the centre, the tree and throne of the Buddha, with a group of worshippers around, including King Śuddhodana, the father of the Buddha, who is standing immediately in front of the throne. The king wears the same headdress here as in the panel below. The episode represented is the homage paid by the King to his son after his return to Kapilavastu.

SECOND PANEL:—At the top is portrayed *the dream of Māyā*, the mother of the Buddha, otherwise called *the conception of the Bodhisattva*. Māyā, the queen, is seen lying in a pavilion of the palace, and on her is descending the Bodhisattva¹ in the form of a white elephant. This scene, which was well known to all Buddhists, serves to identify the city here represented as Kapilavastu. Below it is a royal procession threading its way through the streets of the city and issuing forth from the gate. This is the procession of King Śuddhodana, when he went forth to meet his son on his return to Kapilavastu. Then, at the bottom of the panel, is portrayed the miracle which Buddha performed on this occasion by walking in mid-air, (*Cf.* North Gateway, p. 57 above); and, in the extreme left hand bottom corner, is a banyan tree (*nyagrodha*) to signify the park of banyans which Śuddhodana presented to his son. The Buddha walking in mid-air is represented, as on the Northern Gateway, by his promenade (*chaṅkrama*); it is interesting to observe the

¹ See footnote p. 51 *supra*, and Appendix, p. 144.



a. EAST GATEWAY: FRONT: MIDDLE ARCHITRAVE. THE DEPARTURE OF BUDDHA
FROM KAPILAVASTU.



b. EAST GATEWAY: FRONT: LOWEST ARCHITRAVE. THE VISIT OF ASOKA AND HIS QUEEN
TO THE BODHI TREE.

visit took place after the conversion of Kāśyapa, which was brought about by a series of miracles, one of which is illustrated in the panel above.

LEFT PILLAR : INNER FACE :—This face is concerned with the miracles by which Buddha converted the Brahman Kāśyapa and his disciples.

TOP PANEL :—*Visit of Indra and Brahmā to Buddha in the town of Uruvilvā.* Near the centre of the panel is the throne indicating the presence of the Buddha, surmounted by the umbrella; behind it, Indra and Brahmā standing in an attitude of adoration; in the background, the houses of Uruvilvā and the people at their daily tasks. To the left, a man and woman, the woman grinding spices on a “*carī* stone”; near by, to the right, another woman is at work at a table, while a third is pounding rice with pestle and mortar, and a fourth winnowing the grain with a fan. In the foreground is the river Nairañjanā, with cattle on its banks and a woman drawing water in a pitcher. It is noteworthy that only one of the villagers has his hands joined in the attitude of prayer.

SECOND PANEL :—*The victory of the Buddha over the serpent in the fire chapel at Uruvilvā.* The story is that Buddha obtained the permission of Kāśyapa to pass the night in a fire chapel¹ at his hermitage, which was inhabited by a fearsome *nāga*. The *nāga* attacked him with smoke and fire but was met with the same weapons, and being overcome crept into the Buddha's begging bowl. In the middle of the panel is the fire temple with a fire altar in front and a throne indicating the presence of the Buddha within, while behind the

¹ Or kitchen of Kāśyapa, according to the Burmese version.

The heaven over which Yama, the God of Death, reigns, where there is no change of day or night; (4) The Tushita heaven, where the Bodhisattvas are born before they appear on earth as the saviours of mankind, and where Maitreya now resides; (5) The heaven of the Nirmāṇarati, who create their own pleasures; (6) The heaven of the Parinirmita-vaśavartin gods, who indulge in pleasures created for them by others and over whom Māra is king.¹ Each of these six heavens or devalokas is represented by the storey of a palace, the front of which is divided by pillars into three bays, the pillars in the alternate storeys being either plain or provided with elaborate Persepolitan capitals. In the central bay there sits a god, like an Indian king, holding a thunderbolt (*vajra*) in his right hand and a flask containing nectar (*amṛita*) in his left. Behind him are his women attendants holding the royal umbrella (*chhattra*) and flywhisk (*chaurī*). In the bay to his right, seated on a slightly lower seat, is his viceroy (*uparāja*); and to his left are the court musicians and dancers. With slight variations the same figures are repeated in each of the six heavens. Nothing, perhaps, could give a better idea of the monotony of pleasure in the Buddhist heavens than the sameness of these reiterations.

The topmost panel of all, with two figures seated on a terrace and attendants behind, is treated quite differently from the *Devalokas* below and appears to represent the lowest of the *Brahmaloka*, which according to the Buddhist ideas rise above the inferior heavens.

¹ See Grünwedel, *Buddhist Art in India* p. 61; Foucher, *La porte orientale du stūpa de Sānchi*, pp. 48-50.

in this panel, of two novices -bringing wood and provisions, are mere accessories, while the stūpa in the back ground, decorated with shell designs and surrounded by a square railing, serves to give local colour to the scene.

BACK :—*Parinirvāna*. Stūpa with worshippers to either side and celestial beings above.

WEST GATEWAY.

AVES. FRONT : TOP ARCHITRAVE :—*The seven last Buddhas*, four represented by their appropriate *sambodhi* trees and thrones, and three by their relic stūpas with attendant worshippers, human and divine.

MIDDLE ARCHITRAVE :—*The first sermon in the Deer Park (Mṛigadāva) at Sārnāth*. Cf. p. 43 above. The "Wheel of the Law" (*dharmachakra*) is here set on a throne, and there are numerous deer to indicate the deer park in which the sermon was preached. Whether Kaundinya and his four companions are intended to be represented among the figures on either side of the wheel, it is not possible to say.

At each end of the architrave is a tree with a throne in front and attendant worshippers. Observe the baskets of offerings in the right hand relief.

LOWEST ARCHITRAVE : *The Chhaddanta Jātaka*.—Cf. South Gateway, middle architrave, back (p. 49) and North Gateway, top architrave, back (p. 55). In this case, as in the North Gateway, the hunter Sonuttara is not brought into the scene. At either end of the architrave is a stūpa with attendant worshippers (Cf. p. 43).

BACK : TOP ARCHITRAVE :—*The relic scene at Kuśanagara (Kusinārā)*. After the death of the Buddha his

upturned faces of the king and his retinue as they gaze wonderingly on the miracle.

BACK :—*The Illumination of the Buddha*. Pipal tree in square railing with worshippers on either side and celestial beings above.

LEFT PILLAR : FRONT FACE. FIRST AND SECOND LEFT PILLAR. PANELS :—*The illumination of the Buddha*. In the second panel from the top is the temple at Bodh-Gayā, built by Aśoka, with the throne of Buddha within, and, spreading through its upper windows, the branches of the sacred tree. It is the illumination of Buddha ; and to right and left of the temple are four figures in an attitude of adoration, perhaps the Guardian Kings of the Four Quarters (Lokapālas) ; while ranged above in two tiers are groups of deities looking on from their celestial paradises.¹

THIRD PANEL :—*The miracle of the Buddha walking on the waters* (Pl. VI.c). The Nairāñjanā river is shown in flood and Kāśyapa accompanied by a disciple and a boatman hastening in a boat to the rescue of Buddha. Then, in the lower part of the picture, Buddha, represented by his promenade (*chaṅkrama*), appears walking on the face of the waters, and in the foreground the figures of Kāśyapa and his disciple are twice repeated, now on dry ground and doing homage to the Master (represented by the throne at the right hand, bottom corner).

LOWEST PANEL :—*Bimbisāra with his royal cortège issuing from the city of Rājagṛiha*, on a visit to the Buddha, here symbolised by his empty throne. This

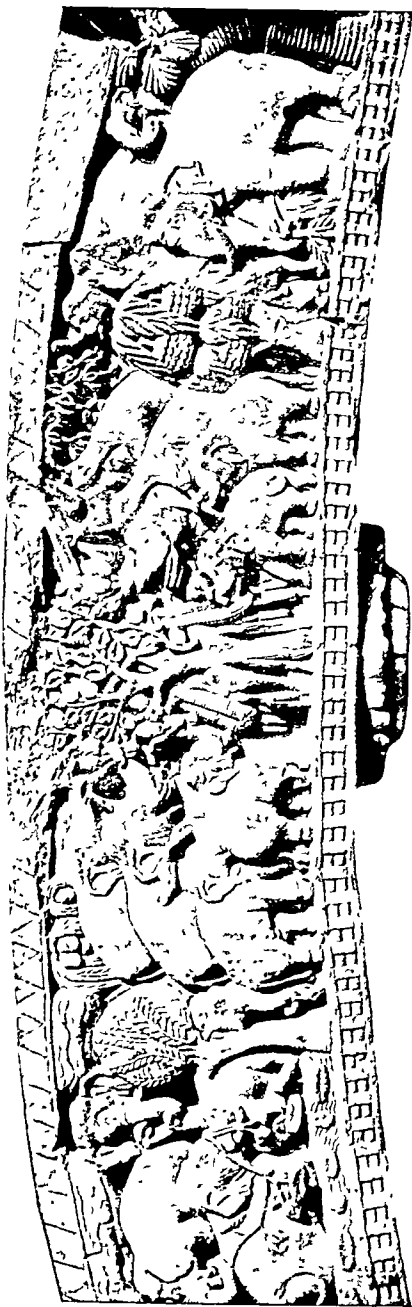
¹ The meaning of this panel is doubtful. Possibly it may depict the miracle of Śrāvastī.

throne is the five-headed *nāga*. Flames are issuing from the windows in the roof. On either side of the temple are the Brahmanical ascetics standing in an attitude of respect and veneration. In the foreground, to the right, is a leaf-hut (*parṇa-sālā*) and an ascetic at its threshold seated on a mat, with his knees bound up by a band and his hair (*jaṭā*) twisted turban-wise about his head. Evidently he is a Brahman doing penance. Before him is another Brahman standing and apparently reporting to him the miracle; and near by is a small fire altar and the instruments of Vedic sacrifice. To the left is the Nairañjanā river, in which another ascetic is bathing and from which three young novices are drawing water.

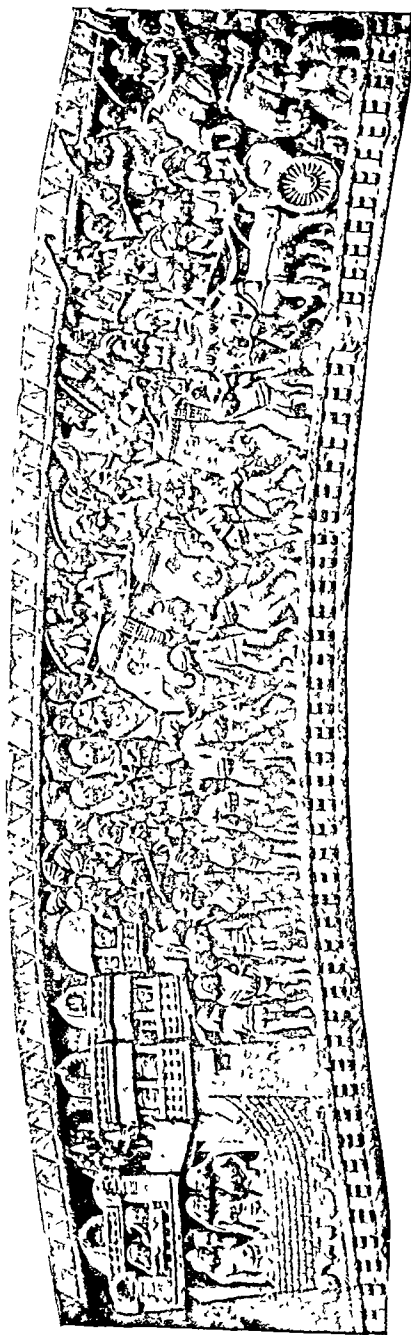
THIRD PANEL :—*The miracles of the wood, the fire and the offering.* In the story of Kāśyapa's conversion it is related that, after the miracle of the fire temple, a sacrifice was prepared by the Brahmans, but the wood for the fire could not be split, the fire could not be made to burn, and the oblation could not be offered, until in each case the Buddha gave his consent. In the relief, this triple miracle is dramatically represented. In the foreground, to the right, a Brahman ascetic has his axe raised to split the wood, but the axe will not descend until Buddha gives the word; then we see the axe driven home into the log. Similarly, a Brahman is engaged fanning the fire on an altar, but the fire will not burn until Buddha permits it. Then we see the altar repeated and flames blazing upon it. The third phase of the miracle, that of the oblation, is indicated by the single figure of a Brahman holding an oblation spoon over a flaming altar. The other figures

RIGHT PILLAR: FRONT FACE: TOP PANEL:—*Mahākapi Jātaka*¹ (Pl. VI*d*). The story runs that the Bodhisattva was born as a monkey, ruler over 80,000 monkeys. They lived at a spot near the Ganges and ate of the fruit of a great mango tree. King Brahmadata of Benares, desiring to possess the mangoes, surrounded the tree with his soldiers, in order to kill the animals, but the Bodhisattva formed a bridge over the stream with his own body and by this means enabled the whole tribe to escape into safety. Devadatta, the jealous and wicked cousin of the Buddha, was in that life one of the monkeys and, thinking it a good chance to destroy his enemy, jumped on the Bodhisattva's back and broke his heart. The king, seeing the good deed of the Bodhisattva and repenting of his own attempt to kill him, tended him with great care when he was dying and afterwards gave him royal obsequies. Down the panel of the relief flows, from top to bottom, the river Ganges. To the left, at the top, is the great mango tree to which two monkeys are clinging, while the king of the monkeys is stretched across the river from the mango tree to the opposite bank, and over his body some monkeys have already escaped to the rocks and jungles beyond. In the lower part of the panel, to the left, is king Brahmadata on horseback with his soldiers, one of whom with bow and arrow is aiming upwards at the Bodhisattva. Higher up the panel the figure of the king is repeated, sitting beneath the mango tree and conversing with the dying Bodhisattva, who, according to the

¹ *The Jātaka*, No. 407, pp. 225-27.



a. WEST GATEWAY: FRONT; LOWEST ARCHITRAVE. THE CHHADDANTA JATKA.



b. WEST GATEWAY: BACK; MIDDLE ARCHITRAVE. THE "WAR OF THE RELICS".

and round them a throng of worshippers, men and women, gods and animals. It is the moment after the discomfiture of Māra and his hosts. "The nāgas, winged creatures, angles and archangels, each urging his comrades on, went up to the Great Being at the Bo-tree's foot and as they came * * * they shouted for joy that the sage had won; * * * that the Tempter was overthrown." The *deva* with the giant head, riding either on the elephant or on the lion to the right of the panel, is probably meant to be Indra or Brahmā. The interpretation of the three sorrowing figures standing on three sides of the throne in the foreground is problematical. In the *Mahābhinishkramaṇa* scene on the East Gateway we have already seen that the artist inserted a *jambu* tree in the middle of the panel, to remind the spectator of the first meditation of the Bodhisattva and the path on which it led him (p. 61 above). So, here, these three figures, which are strikingly similar to the three sorrowing Yakshas in the *Mahābhinishkramaṇa* scene and were probably executed by the same hand, may be a reminder of the Great Renunciation which led to the attainment of Buddhahood, the gateway behind being also a reminder of the gateway of Kapilavastu. ¹

SECOND PANEL :—*The gods entreating Buddha to preach.* The Buddhist scriptures tell us that after his enlightenment the Buddha hesitated to make known the truth to the world. Then Brahmā, Indra, the four Lokapālas (Regents of the Four Quarters) and the archangels of the heavens approached him and besought him to "turn the Wheel of the Law." It was when Buddha was seated beneath the banyan tree

relics were taken possession of by the Mallas of Kusinārā, whose chief is here depicted riding on an elephant and bearing the relics into the town of Kusinārā on his own head. The tree behind the throne in front of the city gate appears to be a śāla tree (*shorea robusta*), and to refer to the fact that Buddha's *parinirvāṇa* took place in a grove of those trees. The two groups of figures carrying banners and offerings, which occupy the ends of this architrave, are probably connected with the central scene, serving to indicate the rejoicings of the Mallas over the possession of the relics.

MIDDLE ARCHITRAVE :—*The war of the relics.* Cf. the lowest architrave of the South Gateway (pp. 49-50). Here the seven rival claimants, distinguished by their seven royal umbrellas, are advancing with their armies to the city of Kusinārā, the siege of which has not yet begun. The seated royal figure at the left end of the architrave may represent the chief of the Mallas within the city. The princely figures in the corresponding relief at the right end appear to be repetitions of some of the rival claimants.

LOWEST ARCHITRAVE :—*The temptation of the Buddha.* This scene extends over the three sections of the architrave. In the centre is the temple of Bodh-Gayā with the *pipal* tree and the throne of the Buddha within ; to the right, the armies of Māra fleeing discomfited from the Buddha ; to the left, the *devas* celebrating the victory of the Buddha over the Evil One and exalting his glorious achievements. The temple at Bodh-Gayā, which enclosed the Bodhi tree, was built by the Emperor Aśoka. Its portrayal in this scene, therefore, is an anachronism.

angels (*gandharvas*) ; round about are the *nāgas* and *nāgīs* celebrating the victory of the Buddha over *Māra* (Cf. p. 72 above).

THIRD PANEL :—Only the upper part of this panel remains¹ but it appears to depict the miraculous crossing of the Ganges by the Buddha when he left *Rājagṛiha* to visit *Vaiśālī*.

On the execution of these sculptures with their multitudinous figures and elaborate details, several decades of labour must have been exhausted and many hands employed. The finest are on the Southern Gateway, the poorest on the Northern, but in the matter of technique the greatest contrast, perhaps, is afforded by the reliefs of the Southern and Western Gateways. Compare, for example, the scene on the inner face of the middle architrave of the South Gateway, depicting the *Chhaddanta Jātaka* (Pl. Va) and the same scene on the front face of the lowest architrave of the Western Gateway (Pl. VIIIa). In the former, the figures are kept strictly in one plane, in order that all may be equally distinct to the observer, and the relief low, that there may be no heavy shadows to obscure the design, with the result that the effect is that of a tapestry rather than of a carving in stone. The elephants, again, are treated in broad, flat surfaces with a view to emphasising their contours ; the trees sketched in rather than modelled ; and the lotus pond indicated

¹ The lower part of the panel appears to have been cut away, when the gateway was restored by Col. Cole. The panel is shown complete in Maisey's illustration (Pl. XXI, fig. 2).

Jātaka story, gave the king good advice on the duties of a chief.

SECOND PANEL :—*The Bodhisattva preaching in the Tushita Heaven.* In the centre of the panel is the tree and throne of the Buddha, and round about the throne a company of gods standing upon clouds in attitudes of adoration. At the top of the panel are *gandharvas* bringing garlands and below them, on each side of the tree, come Indra and Brahmā, riding on lion-like creatures. Observe the conventional method of depicting the clouds beneath the feet of the gods in the foreground and among the figures in the upper part of the panel. They have the appearance almost of rocks with flames breaking from them.

THIRD PANEL :—*The Buddha*, represented by his throne, *beneath a flowery tree with hills and jungle around.* Possibly the tree is the *Rājāyatana* tree at Bodh-Gayā, beneath which the Buddha sat shortly after his enlightenment. The figures in the foreground adoring the Buddha appear to be *devas*.

LOWEST PANEL :—*Three heraldic lions standing on conventionalised floral device.* Observe the curious turn in the upper leaves. This method of treating foliage is peculiar to the Early School and is never found in later work. The inscription over this panel records that the pillar was a gift of Balamitra, pupil of Aya-chuda (Ārya-kshudra).¹

INNER FACE : FIRST PANEL :—*The enlightenment (sambodhi) of the Buddha.* Towards the top of the panel is the *pipal* tree and the throne of the Buddha,

¹ Cf. Lüders, *List of Brahmi Inscriptions*, No. 349, p. 42, and p. 47 *supra*.

of the crowd surging towards the city less convincing, because the artist has depended not so much upon his own originality as upon the conventional treatment of such scenes. In the earlier, the depth of the relief and the intervals between the figures are varied, and the shadows diffused or intensified accordingly; in the later, the figures are compressed closely together, with the result that the shadows between them become darker, and a "colouristic" effect is thus imparted to the whole. In the earlier, lastly, the composition is enhanced by varying the directions in which the figures move; in the later, though the attitudes are manifold, the movement taken as a whole is uniform. These differences in style are due in a large measure to the individuality of the artists, but they are due, also, to the changes which were then rapidly coming over Indian sculpture consequent on the deepening of extraneous influences, on improved technical skill, and on the growing tendency towards conventionalism. The extraneous influences to which I refer¹ are attested by the presence of foreign motifs, which meet the eye at every point and are readily recognised: by the familiar bell-capitals of Persia, by floral designs of Assyria, by winged monsters of Western Asia, all of them part and parcel of the cosmopolitan art of the Seleukid and succeeding Empires of the West, in which the heterogeneous elements of so many civilisations were fused and blended together. But it is attested still more forcibly by the striking individuality of many of the figures, as, for instance, of the hill-men riders on the

¹ Cf. p. 14 *supra*, where I have already alluded to these extraneous influences.

(*nyagrodha*) shortly after his enlightenment, that this entreaty was made, and it is a banyan tree with the throne beneath that is depicted in this relief. The four figures side by side in the foreground may be the four Lokapālas.

BACK :—*The death (parinirvāṇa) of the Buddha*, LEFT PILLAR, represented by a stūpa and attendant figures.

LEFT PILLAR : FRONT FACE : TOP PANEL :—Probably *the paradise of Indra (nandana)* with the river Mandākinī in the foreground. Cf. the scenes on the North Gateway (p. 59) and on the small gateway of the Third Stūpa (p. 83).

INNER FACE : TOP PANEL :—*The Śyāma Jātaka*. Śyāma, the only son of a blind hermit and his wife, who are entirely dependent on him for support, goes to draw water at the river and is shot with an arrow by the King of Benares, who is out hunting. Owing to the king's penitence and his parents' sorrow Indra intervenes and allows Śyāma to be healed and his parents' sight to be restored. At the right hand top corner of the panel are the two hermitages with the father and mother seated in front of them. Below them their son Śyāma is coming to draw water from the stream. Then, to the left, we see the figure of the King thrice repeated, first shooting the lad in the water, then with bow in hand, then standing penitent with bow and arrow discarded; and in the left top corner are the father, mother and son restored to health, and by their side the god Indra and the king.

SECOND PANEL :—*The enlightenment (sambodhi) of the Buddha*. In the centre is the throne of the Buddha beneath the *pīpal* tree, which is being garlanded by

was the practice to place figures of the Dhyāni Buddhas in niches round the base of a stūpa facing the cardinal points, and it was usual to place Akshobhya on the east, Ratnasambhava on the south, Amitābha on the west, and Amoghasiddha on the north. Probably these are the four Buddhas intended to be represented here, but their identity cannot be established either from their attitudes or their attributes.¹ From an artistic point of view, the image at the South Gateway is the best, the modelling of the attendant figures being particularly graceful and pleasing. The south being the most important entrance, no doubt, this image was executed by the best sculptor. Its style and workmanship recall to mind some of the reliefs, executed about the same time, in front of the Udayagiri Caves, four miles from Sāñchī.

Considering the exposed position it occupies on the bare hill top, it is remarkable how well the Great Stūpa has withstood for two thousand years the ravages of time and the elements. Many of the sculptured reliefs, particularly those on the Western Gateway, seem almost as fresh to-day as when they left the chisel of the sculptor, and such harm as the others have suffered has been chiefly wrought in modern days by Moslem iconoclasts, too many of whom, alas, even now take a

"Fravashis," according to which every being has his "Fravashi," or genius, which joins itself to the body at birth and after death intercedes for it. The Dhyāni-Buddhas are anomalous, in that they have never been Bodhisattvas. Cf. Grünwedel, *op. cit.*, p. 195; Kern, *Manual of Buddhism*, p. 64.

¹ The head wearing a high *mukūṭa* or crown with a seated Buddha in front, which is figured in Maiscy's *Sāñchī*, Plate XV, 10, does not, as he imagined, belong to the northern statue.

by conventional lotuses out of all proportion to the size of the beasts wading through it. In the latter, the leaves and flowers are of more normal size; the water is portrayed by undulating lines; the banyan tree is realistically true to nature; the modelling of the elephants is more forceful and elaborate; and though the figures are kept religiously to one plane, strong contrasts of light and shade and a suggestion of depth are obtained by cutting deep into the surface of the stone. Both reliefs are admirable in their own way, but there can be no two opinions as to which of the two is the more masterly. The one on the South Gateway is the work of a creative genius, more expert perhaps with the brush than with the chisel, but possessed of a delicate sense of line and of decorative and rhythmic composition. That on the west, on the other hand, is technically more advanced, and the individual figures, taken by themselves, are undoubtedly more effective and convincing, but it fails to please, because the detail is too crowded and confusing and the composition too regular and mechanical. The same remarks hold good, if we compare the "War of the Relics" on the Southern Gateway (Pl. Vb) with the somewhat similar scene on the Western (Pl. VIIIb). In both there is abundance of fancy and expressive movement, but the movement and fancy are of a different order. In the earlier, the scene is living and real, because the artist has conceived it clearly in his own brain and expressed his conception with dramatic simplicity; in the later, the houses and the figures framed in the balconies are stereotyped and lifeless, and the movement and turmoil

unique edifice may, as far as possible, be complete in all its essential features.

The stone pavement referred to above, which is now in a very fragmentary condition, was originally composed of large rectangular slabs measuring between 6 and 8 ft. in length by 3 to 4 ft. in width. It dates from the same age as the stone envelope and ground balustrade of the Great Stūpa (*cir.* 150-100 B.C.). Beneath it is a succession of four other floors of concrete or other materials, the earliest of which lies at a depth of about four feet below the present surface and dates from the reign of the Emperor Aśoka. To this latter floor I shall refer again in connexion with the Aśoka column near the Southern Gate. The stone pavement now exposed to view on the surface originally extended not only over the whole of the central plateau up to the limits of its present boundaries, but for a considerable distance beyond the long retaining wall on the east side, where it is still preserved in a good condition at a depth of some 16 ft. below the building No. 43. In this part of the site structure after structure was erected on the ruins of those which had gone before, and so the level gradually rose during mediæval times, when the roadway was made of which the beginning is still visible to the north of building 19 (*vide* plan, Pl. XV). Finally, about the twelfth century, when the accumulated débris of all these monuments had risen to a height of some fourteen feet, a long wall¹ was erected from north to south across the plateau in order to retain it in position.

¹ See p. 109 below.

Eastern gate, by the occasional efforts towards spatial effects, as in the relief of the ivory-workers of Vidiśā, by the well-balanced symmetry of some of the groups and by the "colouristic" treatment, with its alternation of light and dark, which was peculiarly characteristic of Græco-Syrian art at this period.

Facing each of the four entrances of the Great Stūpa and against the terrace wall, is an image of the Buddha in alto-relievo, which was once protected by a carved canopy. These are the four images referred to in the Gupta inscription of the year 131 (A.D. 450—51) mentioned on p. 35 above. Each of the four images represents Buddha in the attitude of meditation (*dhyāna-mudrā*) with an attendant standing on either side, and behind his head an elaborate halo, across which two *gandharvas* are flying.¹ In the treatment of the groups, and particularly in the attitudes of the attendants, there are various minor differences, and, in the case of the northern image, there are three miniature figures sculptured on the face of the pedestal; but these differences are not such as to enable us to determine whether these images represent particular Dhyāni² Buddhas or not. In mediæval times it

BUDDHA IMAGES
INSIDE THE
GATEWAYS.

¹ Dr. Burgess's statement (*J. R. A. S.*, 1902, p. 31) that the southern statue was a standing figure is without foundation. The sculpture referred to by him (Cf. Maisey's *Sānci*, Pl. XIV, fig. I) was found near the South Gate; but had nothing to do with the pedestal opposite. It represents Buddha taming the elephant at Rājagriha, and is a work of about the 7th century A.D.

² It was a doctrine of the Northern (Mahāyānist) School of Buddhism that each of the earthly Buddhas had his mystic counterpart (Dhyāni-Buddha) in one of the Dhyāni-heavens. Thus the Dhyāni of Kāśyapa Buddha is Ratnasambhava; of Gautama it is Amitābha; and of the future Buddha Maitreya it is Amōghasiddha. The doctrine appears to rest on the Zoroastrian theory of the

sandal wood¹. Within the casket was a small fragment of bone and several beads of pearl, garnet, lapis lazuli, crystal and amethyst. In the box of Mahāmogalāna was another steatite casket containing two small fragments of bone.

Apart from its size, the only essential points in which this stūpa differed from the Great Stūpa were the possession of one instead of four gateways, the decoration of its ground balustrade, and the more hemispherical contour of its dome, which was of a slightly later and more developed type. The ground balustrade has almost entirely disappeared, having been despoiled in ancient days for the construction of other buildings, but a few fragments of it were found *in situ* and others have been recovered from the foundations of Temple 45. They show that it was nearly eight feet in height and adorned with conventionalised but boldly executed lotus designs, varied on each pillar according to the fancy of the sculptor. The stairway and terrace balustrades are similar in design and style to those of the Great Stūpa. On the corner pillar on the landing of the berm opposite the gateway, the visitor should observe the interesting relief which is probably intended to depict this particular stūpa and which shows clearly the manner in which the railing and umbrella at the top were disposed. The stūpa and balustrades probably date from the first century B.C. The richly carved *torāṇa* on the south, which appears to have been the latest of all the five *torāṇas* on the site, was added probably in the early half of the first century A.D.

¹ Gen. Cunningham suggests that the two fragments of sandal wood may have been taken from the funeral pile.

delight in defacing their beauty. Other causes which have contributed to the decay of the fabric of the stūpa are the ponding of water round its base and the reckless damage done by the amateur excavators in 1822, when a vast breach was made in the south-western portion of the dome. The former mischief was due, not so much to sinkage in the foundations, which for the most part rest on the living rock, as to the deposit of débris which from the mediæval age onwards went on steadily, century by century, and accumulated to a height of several feet round about the edifice, with the result that during each monsoon it was submerged in a sheet of water. Small wonder in these conditions that two of the gateways (South and West), together with considerable sections of the ground balustrade, should have subsided and collapsed. The wonder is that any gateway designed on such fragile principles could have survived at all. The two gateways were re-erected by Major Cole in 1882, and during the operations recently carried out by the writer the whole area around the monument has been cleared of the accumulated débris, and the remnants of the old stone pavement have been relaid at a slope, so that the monument now stands high and dry. At the time of writing, too, the whole south-western quadrant of the dome, which was rebuilt with mere random rubble and earth in 1883 and was bulging outwards to a perilous degree, is being entirely reconstructed; and when by these measures the fabric has been once more rendered secure, it is intended to restore to the stairway, the terrace and the summit, the balustrades and other members which have fallen from them, so that this

CHAPTER V

OTHER STŪPAS ON THE MAIN TERRACE

About 50 yards north-east of the Great Stūpa and STŪPA 3. at the edge of the level plateau is another monument of the same character and design but of smaller proportions¹. This is the Stūpa (Pl. IX) in which General Cunningham discovered the relics of Śāriputra and Mahāmogalāna, the two famous disciples of the Buddha, and which in old days must have been invested with peculiar sanctity. The chamber in which the relics were found was set in the centre of the structure and on a level with the top of the terrace. It was covered by a large slab upwards of five feet in length, and in it were two stone boxes, each of which bore a short inscription on the lid. On the one to the south was inscribed the name *Śāriputasa* "of Śāriputa," and on the one to the north *Mahāmogalānasa* "of Mahāmogalāna." Each box was a cube of 1' 6" with a lid 6" in thickness². In Śāriputra's box was a flat casket of white steatite covered by a thin saucer of black earthenware and by its side two pieces of

¹ The diameter of this stūpa was 49' 6"; its height, as nearly as it can be computed, 27 ft.

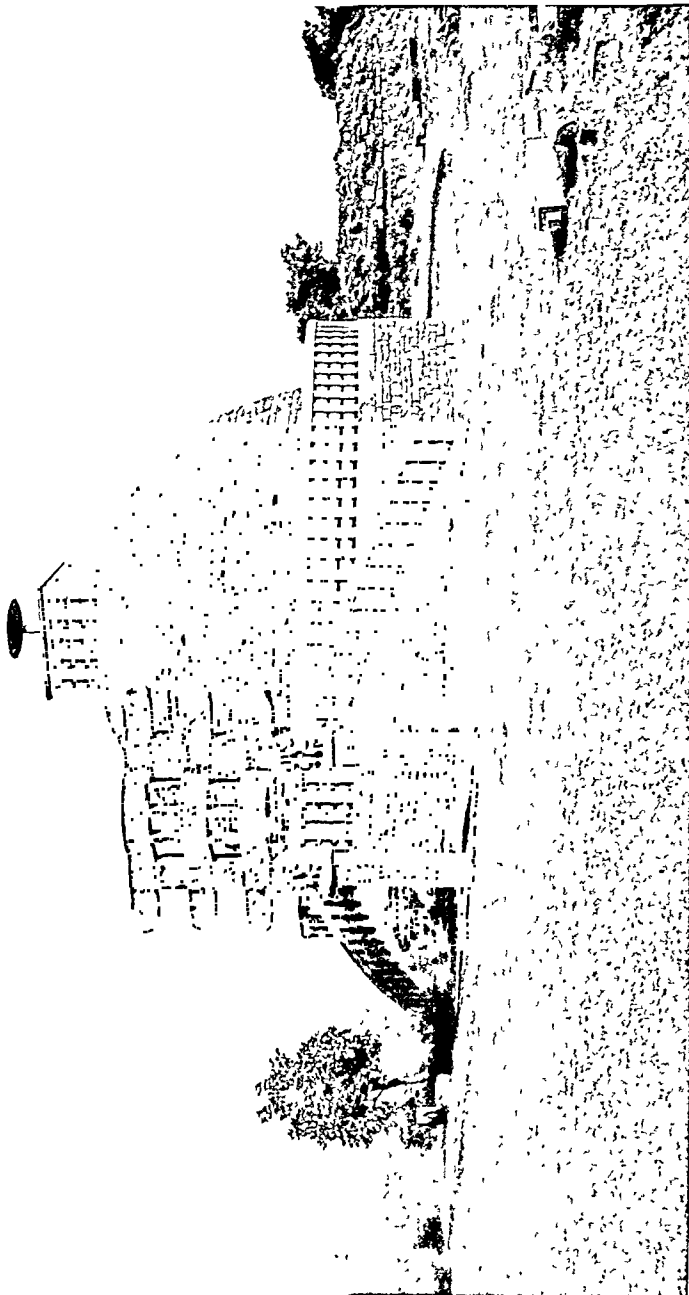
² Cunningham, *Bhilsa Topes*, p. 297.

appropriate in this position, where their coils combine effectively with those of the *nāgas*.

Immediately behind and to the north-east of Stūpa 3 is another stūpa of slightly smaller dimensions, which is now reduced almost completely to ruins. What remains of it is constructed in precisely the same manner as the neighbouring monument with which there can be no doubt it was approximately contemporary. Remnants of the slabs with which the lower procession path was flagged still survive, but no trace has been found of any ground, stairway or terrace balustrade, and it seems unlikely, therefore, that any of these balustrades was ever constructed. On the other hand, an admirably carved coping stone forming part of a *harmikā*¹ balustrade was found not far to the south of this stūpa, and may well have belonged to it. It is 5' 7" in length, but broken at one end, and adorned on the outer face with an undulating garland of lotus blooms and leaves with birds seated among them.

The only other stūpa on this plateau which dates from the early epoch is No. 6, situated to the east of Temple 18. The core of this stūpa, like those of Stūpas 3 and 4, is composed of heavy blocks of stone interspersed with chippings, and is manifestly of the same age as the latter, but the existing face masonry is much more modern, having apparently been added in the 7th or 8th centry A.D., by which time it may be presumed that the original facing had collapsed. The later masonry is laid in small, even, and well-dressed courses, additional stability

¹ See p. 33 above.



STUPA 3 FROM S.-S.-E.

STŪPA 12. Of Stūpa 12 the relic chamber had been almost completely destroyed prior to its excavation, but amid the fallen masonry of its walls was discovered an interesting statue pedestal of the Kushān period executed in Mathurā sandstone. The pedestal is unfortunately broken and nearly half of the relief which adorned its face, as well as half of the three lines of inscription engraved upon it, are gone¹. What is left of the carving consists of a seated figure of the Buddha and, on his left, two female devotees bearing garlands in their right hands; and what is left of the inscription reads:—

- L. 1 . . . [Bodhi] satvasya Maitreyasya pratimā pratishtā [pitā].*
L. 2 . . . sya kuṭubiniye Vishakulasye dhitu Vashi
L. 3 . . . tana [m] hi[ta] sukh[ā]rtha[n] bhavatu.

From this it appears that the statue represented the Bodhisattva Maitreya.

¹ For a photograph of this pedestal see *A. S. R.*, 1912-13, Pt. I, Pl. VIII (b).

By the time it was erected some soil had collected in and around the processional path and the ground level had risen between one and two feet, thus concealing the original path and hiding from view the lowest steps of the ascending stairways. In order to expose the latter, it was necessary to remove this ancient accumulation of soil, but the digging was stopped short near the foot of the steps, so as to avoid endangering in any way the foundations of the gateway.

This gateway stands 17 feet high, and is adorned with reliefs in the same style as those on the gateways of the Great Stūpa. Indeed, the majority of these reliefs are mere repetitions of the subjects and scenes portrayed on the larger gateways and need not be described again. The only scene which differs materially from those on the gateways of the Great Stūpa is the one delineated on the front face of the lowest architrave, which appears to represent the Heaven of Indra (Nandanavana). In the centre is the pavilion of the god, with Indra himself seated on a throne surrounded by women attendants. In the foreground is the river Mandākinī, which bounds the heaven of Indra, and to right and left of the pavilion are mountains and jungle forming a pleasaunce for the gods and demigods who are taking their ease therein. Then, in the corners next to the false capitals, are *nāga* kings seated with their attendants on the folds of seven-hooded *nāgas*, whose coils mingled with the waters of the river are carried through to the ends of the architrave, and go to form the spirals adorning its extremities. The sea monsters (*makaras*) and the heroes wrestling with them, which are portrayed on the false capitals of this architrave, are particularly

GATEWAY OF
STŪPA 3.

the others are solid throughout. No. 7, which was opened by General Cunningham but proved to contain no relics, is standing to a height of about five feet. On all four sides of it are the remains of what appears to have been a later terrace, which increased the dimensions of the base to a square of 29'. Projecting out, again, from this terrace on the northern side, and probably contemporary with it, are the remains of what may be assumed to have been a *chaṅkrama* or promenade, over the western end of which two small circular stūpas of the ordinary type were built.

being secured by the provision of footings (which are never found in the earlier structures) at the base both of the superstructure and of the plinth. Like the plinths of most of the mediæval stūpas on this site, the latter is square in plan and of no great height. As evidence of the early date of the core of this structure, it is noteworthy that the lower section of the walls¹ on the west and north sides of the court in which this stūpa stands, are also of an early age, being constructed of massive stones and descending many feet below the floor level of the small Gupta shrine 17 hard by. In mediæval times the upper parts of these walls, starting from the higher level, were rebuilt in smaller and neater masonry.

The rest of the stūpas on the plateau belong to STŪPAS 5, 7, ETC. mediæval times. Most conspicuous among them is No. 5, which was erected probably about the 6th century A.D. Projecting from its south side is a statue plinth of Udayagiri stone, the design and construction of which indicate that it was set up about the 7th century A.D. Whether the statue of the Buddha, which has been set up on this plinth originally belonged here, is not altogether certain.

To about the same period as Stūpa 5 are to be referred also Stūpa 7 at the south-west corner of the plateau and the group of Stūpas 12, 13, 14, 15 and 16 which are ranged in two lines near Temple 17. The plinths of all these stūpas are square and constructed of rubble and earth faced with neatly dressed masonry and strengthened by footings round the outside. Some of them have a small square relic chamber in the centre ;

¹ These lower sections have now been covered in again.

STŪPAS 28
AND 29.

was cleared for a distance of some 60 ft. from the outer rail. Apart from those described above the only ones that have survived are a few clustered together near Stūpa 7, and a few more in front of Temple 31, where a deep accumulation of débris served to protect them from harm. In this latter group two especially are deserving of mention, namely, those numbered 28 and 29 on my plan and situated to the right and left of the steps by which Temple 31 is approached. Each of these small stūpas is provided with the high square base, cornice and footings characteristic of the early Gupta age, to which they belong, and each has the same outward appearance. Their interior construction, however, is not identical. The one to the west of the steps is built throughout of stone ; but the one to the east has a core of large-sized bricks which had no doubt been taken from some much more ancient structure. In the centre of this core and at a height of three feet from the ground level was a tiny relic chamber, and in it a casket consisting of a small cup of coarse earthenware with a second cup of similar fabric inverted over it as a lid. Inside this rough and ready receptacle was a small bone relic and the remains of a broken vase of fine terracotta with polished surface, such as was manufactured during the Maurya and Śuṅga ages. The presence of this early and fragmentary vase inside a casket which was itself quite intact, coupled with the antiquity of the bricks forming the core of the edifice, leaves little room for doubt that the relic had originally been enshrined in another and older stūpa, and that in the early Gupta period, when this stūpa had presumably fallen to decay, it was transferred to the small structure in which the

In Stūpa 14 was brought to light another statue, not STŪPA 14, lying in the débris, as in the case of the last mentioned stūpa, but set up against the western wall of the relic chamber, with a second wall immediately in front of its face to protect it from damage. This statue represents Buddha seated cross-legged in the *dhyāna-mudrā*, the familiar attitude of meditation. Like the pedestal described above, it, too, is of Mathurā sandstone and a product of the Mathurā School, but the features of the face, particularly the lips and eyes, the highly conventionalised treatment of the hair and the no less highly stylised disposition of the drapery, proclaim it to be of the early Gupta, not of the Kushān, period. As this statue had already suffered much from wear and tear before it was enshrined in this stūpa, it affords additional evidence of the relatively late date of the building, which on other grounds is to be assigned to about the seventh century A.D. Probably the statue was taken from one of the many shrines of the early Gupta age, which were then falling to decay, and entombed here as an object of special veneration. The burial of older cult statues, whole or fragmentary, in Buddhist stūpas is a practice which appears to have been common during the mediæval ages ; for I have found instances of it not only at Sāñchī, but at Sārnāth, Saheth-Maheth and other sites.

Time was when the Great Stūpa was surrounded, like all the more famous shrines of Buddhism, by a multitude of stūpas of varying sizes crowded together on the face of the plateau. The majority of these appear to have been swept away during the operations of 1881-83; when the ground around the Great Stūpa

Besides the stūpas there are two other classes of monuments on the main terrace, namely, pillars and temples. The number of the former must once have been considerable ; for fragments of many shafts and capitals have been found lying in the débris. Most of them, however, are small and insignificant memorials of the Gupta age, those which are deserving of notice being but five in number. The earliest of these, the AŚOKA PILLAR, pillar or *lāt* of the Emperor Aśoka near the South Gateway, is of particular interest not only for the perfection of its workmanship and the royal edict inscribed upon its shaft, but for the light also which it throws on the age of the Great Stūpa adjoining. Many years ago this pillar was broken into several pieces by a local zemindar, so it is said, who was endeavouring to cut up and utilize its shaft in a sugar-cane press. The stump, however, still remains *in situ*, and the larger sections of the shaft have been laid alongside it, while the crowning lions are standing near Shrine 17¹. The

¹ The lions and other small fragments are to be removed to the museum, as soon as the latter is ready.

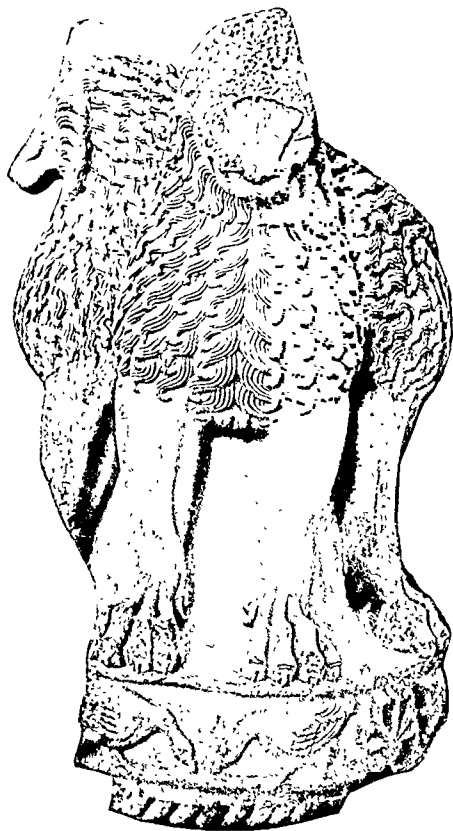
writer found it, together with the fragments of the casket in which it had previously reposed and some of the bricks belonging to the older edifice. From the size and fabric of these bricks it may be concluded that the older stūpa was erected during the Maurya epoch, but where it was situated, there is now no means of ascertaining.

pillar, when intact, was about 42 feet¹ in height and consisted of a round and slightly tapering monolithic shaft, with bell-shaped capital surmounted by an abacus and a crowning ornament of four lions, set back to back, the whole finely finished and polished to a remarkable lustre from top to bottom. The abacus is adorned with four 'honey-suckle' designs separated one from the other by pairs of geese, symbolical perhaps of the flock of the Buddha's disciples. The lions from the summit, though now sadly disfigured, still afford a noble example of the sculptor's art (Pl. Xa). Let the visitor mark in particular the spirited vitality of the animals combined with a certain tectonic conventionality, which brings them into harmony with the architectural character of the monument, and let him mark, also, the tense development of the muscles, the swelling veins, the strong set of the claws, and the crisp treatment of the mane disposed in short schematic curls. If these lions are compared with the neighbouring lion-capitals of the South Gateway, their vast superiority will be at once apparent, and the question may well be asked, how this superiority is to be explained, seeing that Indian sculpture achieved such rapid development during the interval of two hundred years which separated them. The answer is that, while the South Gateway is a product of the indigenous Indian school, which had only recently

¹ Drawings of the pillar, approximately correct, are published in Maisey, *Sānci and its remains*, Pl. XIX, fig. 2, and Pl. XXXIII, fig. 4, and Cunningham, *The Bhilsa Topes*, Pl. X. A photograph of the crowning lions is reproduced in *A. S. R.*, 1912-13, Pt. I, Pl. VIII, c.

emerged from the primitive state, this pillar of Aśoka is the handiwork of a Perso-Greek sculptor who had generations of artistic effort behind him. Persian or Greek influence is, indeed, apparent in every feature of the monument as well as in the edict incised upon it. It has long been known, of course, that the decrees of the Achæmenian monarchs engraved on the rocks of Behistun and elsewhere furnished the models on which the edicts of Aśoka are based. It was in Persia, also, that the bell-shaped capital was evolved. It was from Persian originals, specimens of which are still extant in the plain of the Murghab, at Istakhr, Naksh-i-Rustam and Persepolis, that the smooth unfluted shafts of the Mauryan columns were copied. It was from Persia, again, that the craftsmen employed by Aśoka learnt to give so lustrous a polish to the stone—a technique of which abundant examples survive at Persepolis and elsewhere. Lastly, it is to Persia, or, to be more precise, to that part of it which was once the satrapy of Bactria and was at this time asserting its independence from the Empire of the Seleukids, that we must look for the Hellenistic influence which alone at this epoch of the world's history could have been responsible for the modelling of the living forms on this pillar at Sāñchī or on the still more magnificent pillar of Aśoka at Sārnāth.¹ The edict which is engraved on the pillar in early Brāhmī characters, is unfortunately much damaged, but the commands it contains appear to be the same as those recorded in the Sārnāth and Kauśāmbī edicts.

¹ When these pillars were erected, little more than two generations had passed since Alexander the Great had planted in Bactria a powerful colony of Greeks, who occupying as they did a tract of



a. LIONS FROM THE SUMMIT OF
ASOKA'S PILLAR.

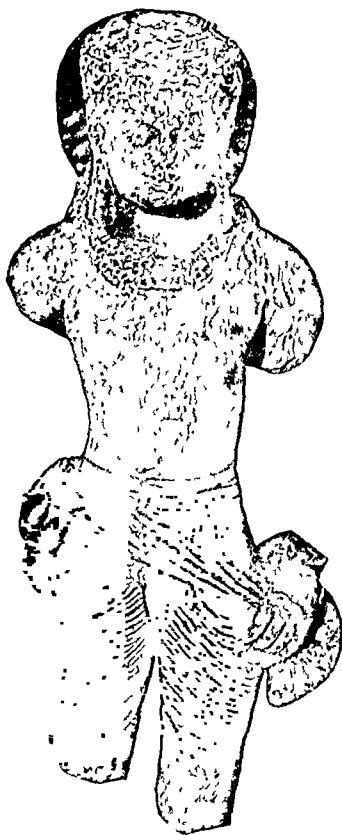


PLATE X.

b. STATUE FROM THE SUMMIT OF
PILLAR 35.

With regard to the evidence which this pillar affords for the age of the great balustrade and stone envelope of the Main Stūpa, it is based upon the stratification of the ancient floors laid round about the stūpa and the pillar. The pillar itself is founded upon the solid rock at a depth of about twelve feet below the present surface. For the first eight feet its shaft is approximately circular and hammer-dressed, and this portion of it is imbedded in a packing of heavy stones retained in position by massive walls built on a roughly rectangular plan about its base. Immediately on the top of these walls and packing is a floor of *bajrī* six inches in thickness, which meets the column at the junction of the rough-dressed base with the polished shaft and which coincided with the ground level at the time when the pillar was erected. This original floor, therefore, is nearly four feet below the broken stone pavement now visible on the surface, and between the two there are three other floors with varying thicknesses of debris between.¹ Now, anyone familiar with the excavation of ancient Indian sites knows well that such an accumulation, nearly four feet in depth, with three floors intervening, could not have been formed in less than a century; in all probability the process lasted longer, but in any case the laying of the stone pavement cannot be referred to an earlier date than the latter half of the 2nd century B.C.; and as this stone pavement is contemporary with the ground balustrade and stone envelope of the Great Stūpa, it follows that the latter also must be assigned to the same age.

¹ See *A. S. R.*, 1913-14, Pt. II, p. 3.

It relates to the penalties for schism in the church and may be translated as follows :—

“ ... path is prescribed both for the monks and for the nuns. As long as (my) sons and great-grandsons (shall reign; and) as long as the Moon and the Sun (shall endure), the monk or nun who shall cause divisions in the Saṅgha, shall be compelled to put on white robes and to reside apart. For what is my desire? That the Saṅgha may be united and may long endure.”²

The sandstone out of which the pillar is carved came from the quarries of Chunār several hundred miles away, and it says not a little for the skill of Aśoka's engineers that they were able to transport a block of stone over forty feet in length and weighing almost as many tons over so vast a distance. No doubt, they availed themselves of water transport, using rafts during the rainy season up the Ganges, Jumnā and Betwā rivers, but, even so, the task of shifting so ponderous a mass on to rafts and of hoisting it up the steep hill-side at Sāñchī was one of which any engineer might well be proud.

country on the very threshold of the Maurya dominions, where the great trade routes from India, Iran and Central Asia converged, and closely in touch as they were with the great centres of civilisation in Western Asia, must have played a dominant part in the transmission of Hellenistic art and culture into India. Every argument indeed, whether based on geographical considerations or on the political and commercial relations which are known to have been maintained between India and Western Asia, or on the happy fusion of Hellenistic and Iranian art visible in these monuments, indicates Bactria as the probable source from which the artist who created them drew his inspiration.

² See E. Hultzsch, *J. R. A. S.*, 1911, pp. 168-69

relieved by a bead and lozenge pattern, and, finally, a deep square abacus adorned with a railing in relief. The crowning feature, probably a lion, has disappeared.

The third pillar, numbered 26, stands a little to the north of the one just described and belongs to the early Gupta age. Apart from its design, it is distinguished from the other pillars on the site by the unusual quality and colour of its stone, which is harder than that ordinarily quarried in the Udayagiri hill, and of a pale buff hue splashed and streaked with amethyst. At Sāñchī this particular variety of stone was used only in monuments of the Gupta period. This pillar was approximately 22 ft. 6 in. in height and was composed of two pieces only, one comprising the circular shaft and square base, the other the bell-capital, necking, lions and crowning *chakra*. Unfortunately, the shaft is now broken into three sections, which owing to the character of the breakages cannot be fitted together again. On the north-west side of the lowest section, which is still *in situ*, is a short mutilated inscription¹ in Gupta characters recording the gift of the pillar by a "vihārasvāmin" (master of a monastery), the son of Gośūrasimhabala. As was usual with pillars of the Gupta age, the square base projected above the ground level, the projection in this case being 1 ft. 2 in., and was enclosed by a small square platform. The lion capital of this pillar is a feeble and clumsy imitation of the one which surmounted the pillar of Aśoka, with the addition of a wheel at the summit and with certain other variations of detail. The variations referred to are observable in the cable

¹ Cf. *Corpus Inscr. Indicarum* III, pp. 279-80.

The next pillar in chronological order is that PILLAR 25.
number 25 in the plan, which was erected about the same time as the Khām Bābā pillar at Besnagar, that is, in the second century B.C., not, as Maisey and others have supposed, during the age of the Guptas. At a height of about six feet from the ground on the south side are a few letters of a mediæval inscription, and near the base on the south-west side are some defaced characters apparently of the shell type; but both of these records were inscribed on the pillar long after its erection, and they afford therefore no clue as to its date. That it belongs, however, to about the period of the Śunga dominion, is clear alike from its design and from the character of the surface dressing. The height of the pillar, including the capital, is 15 ft. 1 in.¹, its diameter at the base 1 ft. 4 in. Up to a height of 4 ft. 6 in. the shaft is octagonal; above that, sixteen-sided. In the octagonal portion all the facets are flat, but in the upper section the alternate facets are fluted, the eight other sides being produced by a concave chamfering of the arrises of the octagon. This and a very effective method of finishing off the arris at the point of transition between the two sections are features characteristic of the second and first centuries B.C., but are not, so far as is known, found in later work. The west side of the shaft is split off, but the tenon at the top, to which the capital was mortised, is still preserved. The capital is of the usual bell-shaped Persepolitan type, with lotus leaves falling over the shoulder of the bell. Above this is a circular cable necking, then a second circular necking

¹ Measured from the old ground level.

the dressing of the stone is characterised by no such lustrous finish. As to the foundations, which consist of heavy stone boulders retained by stout walls, we have not yet accumulated sufficient data from other sites to use them as wholly reliable criteria of age, but it is noteworthy that they are constructed on a more uniform and regular plan than the foundations of the Aśoka column near the South Gate. On the other hand, the stone platform which enclosed the base of Pillar 35 is both designed and constructed in the characteristic manner of the Gupta period, and the iron chisels which were discovered wedged beneath the bottom of the shaft and which were used to maintain it in the perpendicular, have yielded on analysis¹ almost identically the same results as other implements of the same epoch.

The Persepolitan capital and square abacus ornamented with a balustrade in relief are cut entire from a single block of stone. So, too, is the statue which Cunningham and Maisey found lying alongside the capital and which is believed to have belonged to the same pillar (Pl. 'Xb'). This statue, which appears to represent a Bodhisattva standing erect, is clad in a *dhoti* and adorned with bracelets, earrings, jewelled necklace and headdress. The hair falls in

¹ This analysis, for which I am indebted to the kindness of Sir Robert Hadfield, F.R.S., is as follows:—

C	Si	S	P	Mn
·05	·09	·009	·303	·09

With this it is interesting to compare the analysis of the Iron pillar of Chandra at the Qutb, near Delhi, namely:—

C	Si	S	P	Mn	Fe
·08	·046	·006	·114	Nil.	99·72

necking above the bell-capital, which is composed of a series of strands bound together with a riband, and in the reliefs on the circular abacus, which consist of birds and lotuses of unequal sizes disposed in irregular fashion, not with the symmetrical precision of earlier Indian art. Like the grotesque lions on the Southern Gateway, these lions also are provided with five claws on each foot, and in other respects their modelling exhibits little regard for truth and little artistic feeling.

It was in the Gupta age also that the massive pillar PILLAR 35. near the North Gateway, numbered 35 in the plan, was erected. This pillar has repeatedly been described as the counterpart of and contemporary with the pillar of Asoka near the Southern Gateway ; but a very perfunctory examination is sufficient to show that its ascription to the Maurya epoch is wrong. Every feature, indeed, whether structural, stylistic or technical, is typical of Gupta workmanship. Most of the shaft has been destroyed, but the stump still remains *in situ*, and the foundations are intact. The form, too, of the platform around its base is sufficiently clear, and the capital and statue which it is said to have supported, are both relatively well-preserved. What remains of the shaft is 9 ft. in length, 3 ft. 10 in. of which, measured from the top, are circular and smooth, and the remainder, constituting the base, square and rough-dressed. In the Gupta age, it was the common practice to keep the bases of such monolithic columns square, whereas those of the Maurya age were, so far as I am aware, invariably circular. Again, every known column of Maurya date is distinguished by its exquisite dressing and highly polished surface ; but in this case

CHAPTER VII

TEMPLES ON THE MAIN TERRACE

TEMPLE 18. Of the several temples on the main terrace the most important in point of size and interest is the one numbered 18 (Pl. XIa) on the plan, which is situated on a low terrace directly opposite the South Gateway of the Great Stūpa. The plan of this temple, as revealed by recent excavations, turns out to be similar to that of the rock-cut *chaitya*-halls at Kārli and elsewhere, with this noteworthy difference, that in this case the apse is enclosed, not by columns, as in the cave temples, but by a solid wall, the difference being due, of course, to the fact that in a free-standing building light could be admitted to the aisles through windows in the outer wall. How these windows were arranged and what were their dimensions and number, there is now no means of determining, since the outer wall is standing to a height of less than two feet above the interior floor-level; but we shall probably not be far wrong, if we assume that they were spaced at even intervals, to the number of about 8 in each side and 4 in the back wall. The inner and outer walls around the apse are constructed of dry-stone masonry similar to that employed in the mediæval stūpas described above. The older pillars and pilasters of the nave are monoliths,

curls over the shoulders and back, and beneath it at the back fall the ends of two ribands. An interesting feature of the image is the halo which is pierced with twelve small holes evenly disposed around its edge. Manifestly the halo, as we now see it, is too small in proportion to the size of the statue, and these holes were no doubt intended for the attachment of the outer rays, which were probably fashioned out of copper gilt, the rest of the statue itself being possibly painted or gilded. That this statue stood, as Cunningham and Maisey say, on the summit of the pillar, I see no reason to doubt, and that it is a work of the Gupta period, needs no demonstration to any one familiar with the history of Indian sculpture.

The fifth and last pillar to be noticed is No. 34, PILLAR 34. which used to stand in the recess on the south side of the East Gateway of the Great Stūpa. Nothing of this pillar is now left *in situ*, but a drawing of it, as it stood intact in 1851, is reproduced in General Maisey's work, and two pieces of it were found by me lying among the débris round the stūpa. One of these comprises the bell capital with its cable necking and a small section of the shaft beneath; and the other the crowning lion and circular abacus on which it stood. These carvings clearly belong to the Gupta school, but compared with other contemporary works their execution is rough and clumsy, and the design of the double capital is singularly bizarre and degenerate.

square in section and 17 feet high, slightly tapering towards the top. They are not sunk in the ground, but rest on foundations of stone, which in themselves are not very strong or secure, the architect having relied upon the wooden timbers of the roof to tie the pillars together and thus maintain them in position. This, no doubt they did, so long as they were intact, but since their collapse three of the pillars at the north-west corner and the pilaster on the western side have fallen, and the others were found leaning at parlous angles, being saved from falling only by the heavy architraves above them. The curious and interesting design carved on the four faces of these pillars, which has the appearance of having been left in an unfinished state, was a favourable one at Sāñchī in the 7th century A.D., and is found in buildings of the same age at places as far remote as Ellorā in the Dekhan and Aihole in the Dharwar District of the Bombay Presidency, but is not, so far as I am aware, found in any architecture of a later period. These pillars indicate 650 A.D. as approximately the date when this temple was erected, and this date is confirmed by other considerations, notably by the structural character of the walls, by the subsequent additions which were made to the temple, and by the succession of earlier structures which had stood here before it was erected. Of the later additions referred to, one is the stone filling in the apse, and another the stone jambs of the inner doorway, of which the eastern one was still standing a few years ago but is now lying prostrate on the ground. This jamb, which is of different stone from that used for the pillars of the interior, is adorned with sculptures

in relief, the style of which proclaims it to be a work of the 10th or 11th century A.D.

Within the apse of the temple there once stood a stūpa, the remains of which were found by General Maisey in 1851, and among the remains a broken steatite vase,¹ which may be assumed to have contained relics. The stūpa appears to have stood well back in the apse, and, like the walls of the temple, to have been built on very shallow foundations; for all trace of it has now vanished.

Of the minor antiquities found in this temple the only ones that deserve mention are a number of terracotta tablets of the 7th or 8th century A.D., which were found in a heap on the floor of the aisle on the eastern side of the apse. They are of varying sizes but of an almost uniform pattern, each being stamped with two separate impressions and roughly adorned around its edge with a scalloped border. In the lower impression, which is the larger of the two and shaped like a *pīpal* leaf, is the figure of Buddha seated on a lotus throne in the earth-touching attitude (*bhūmisparśa-mudrā*) with miniature stūpas to the right and left of his head and the Buddhist creed in characters of the 7th or 8th century A.D. to the right and left of his body. In the upper impression, which is oval or round in shape, the Buddhist creed is repeated.

In speaking of the age of this temple I have alluded to the existence of earlier structures on the same site. The remains of these structures consist of a series of

¹ *Sānchi and its remains*, p. 74.

floors separated by layers of débris beneath the floor of the apse, of stone foundations beneath the walls at the back of the apse and aisle, and of stout retaining walls around the temple enclosure, which date back to the Maurya period. The earlier floors¹ are three in number and, to judge by the remains in other parts of the site, the uppermost of the three, which is composed of lime concrete, is to be assigned to the fifth or perhaps sixth century A.D., the next to the first or second century B.C., and the lowest to the Maurya epoch. Like the original *bajrī* floor around the pillar of Aśoka, the lowest floor is laid on a foundation of stone boulders extending down to the natural rock, but, inasmuch as it was intended for the interior of a covered building, it was composed, not of coarse *bajrī*, but of lime plaster over a layer of pounded clay. To the same age as this early floor belong also the early retaining walls on the east, south and west of the temple compound and along the edge of the main plateau to the west of it. On this side of the plateau the natural rock shelves rapidly away towards the south, and, in order to provide a level terrace for their structures, the Maurya architects had to erect massive retaining walls and then level up the enclosed space with a filling of heavy stone boulders and earth. These retaining walls are constructed of hammer-dressed blocks similar to those used at a later period for the enlargement of the Great Stūpa, and are between 2 feet and 3 feet in thickness by 12 or 13 feet in height. Seemingly, the retaining wall on the south side of the temple must have proved inadequate to

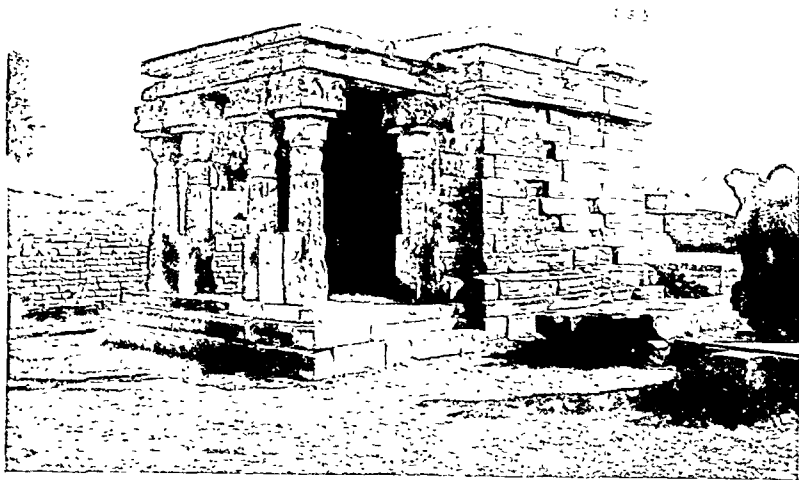
¹ The excavation which revealed these floors has now been filled in again.

meet the strain imposed on it; for a second wall was subsequently constructed on the outside of it and the space between the two filled in with stone boulders. This second wall, which appears to have been built very soon after the first and is also founded on the natural rock, has a thickness of over 4 ft. at the base with several footings on its outer side. Whether it was as high as the first wall cannot be determined, as the upper part of it has fallen.

In the angle formed by the retaining wall on the west side of the temple and the wall at right angles to it along the south face of the plateau a deep accumulation of débris had formed, much of which must have fallen from the temple terrace above. Near the bottom of this débris were found large numbers of terracotta roof tiles and, along with them, a broken stone begging-bowl of fine early workmanship. The tiles probably came from the roof of the Maurya building, the superstructure of which, on the analogy of other edifices of that age, may be assumed to have been mainly of wood.

The heavy block of stone nearly four feet square and hollow in the centre, which is now lying on the surface in front of the apse, was found resting on the Maurya stone foundations beneath the forepart of the apse; but it had been unearthed years before by an earlier explorer and, in the absence of any record, it was impossible to ascertain whether the position in which it was discovered by me was the one it had originally occupied; nor could I determine from the character of the block itself the purpose to which it had been put. To judge, however, by the workmanship as well as by the particular variety of

a. TEMPLE 18.



b. TEMPLE 17.

Photo-engraved & printed at the Offices of the Survey of India, Calcutta, 1917.

PLATE XI.



the stone it appears to belong to the mediaeval period.

In my remarks in Chapter II on the evolution of TEMPLE 17.
Indian art ¹ I noticed that the keynote of Gupta art is its intellectualism, and that in this respect it is reminiscent of the classic art of Greece. This intellectual quality is well illustrated in the little shrine of the early fifth century A.D., which stands a few paces to the east of the temple just described. It is a very unpretentious building, consisting of nothing more than a simple flat-roofed chamber with a pillared porch in front, but despite its modest size and despite, too, the absence of that refinement and clear definition, which are the distinguishing features of Athenian architecture, the classical character of its construction, of its well-balanced proportions and its appropriate ornamentation are undeniable (Pl. XI b). Compare it for a moment with the stūpa gateways of the Andhra period, and mark how the irrational and almost fantastic wooden forms of the latter have now given place to rational lithic ones; how each member of the architecture, whether plinth or column, capital or cornice, now fulfils a clear and logical function, well-suited to the need of the material; and how relatively restrained and simple decoration has become. On the other hand, compare it with a Greek structure, such as the temple of 'Wingless Victory' on the Akropolis at Athens, and consider the relatively close kinship between the two. The similarity between them, indeed, is such as to suggest the question, whether this and other structures of the

¹ Cf. p. 19 *supra*.

same age were not copied from western prototypes. The answer that must be returned to this question is in the negative. In the Gupta epoch Indian art was undoubtedly indebted to the Western World, and particularly to Asia Minor and to Egypt, for some of its motifs and conceptions, but it is not to any mere superficial imitation that the 'classical' character of this and other contemporary buildings is due. The cause lies deeper and it is to be sought in the fact, as I have already pointed out, that during the Gupta age the mentality and genius of the people underwent much the same broad and rapid development as the genius of Greece had done in the fifth and fourth centuries before Christ; and it is no way remarkable, therefore, that her art like her thought found expression in the same intellectuality, in the same purposefulness, and in the same logical beauty as the art of Greece. This little shrine, in fact, reflects in its every stone the temperament of the people and of the epoch which produced it, an epoch which was primarily creative and not imitative; and, if we take the trouble to compare it with the creations of the Andhra period, we shall find in it an eloquent index to the change which had come over Indian culture during the first four centuries of the Christian era.

On the opposite side of the entrance of Temple 18 stood another shrine of about the same age but of slightly larger dimensions than the one last described. All that is left of it *in situ* consists of the rough core of the plinth, from which even the face stones have been stripped; but lying in the débris above the plinth were two large and two small stone pilasters, besides various other architectural members, the style of which indicates

that the structure belongs to the early Gupta age. Both larger and smaller pilasters are adorned with fluted vase capitals, cable necking and shafts that pass from the square to the octagon and sixteen-sided above.

A fourth temple in this area (No. 31), is situated TEMPLE 31. at the north-east corner, immediately behind Stūpa 5. It consists of a plain pillared chamber with flat roof, standing on a broad plinth, and contains an image of the Buddha seated on a lotus throne opposite the entrance. The plinth was constructed for an earlier temple which stood on the same site, and to this earlier temple also belonged the pedestal beneath the lotus throne of the cult statue, which is still in its original position at a slightly lower level than the floor of the present temple. This earlier shrine must have been built in the 6th or 7th century A.D., and it is not improbable, therefore, that two of the pilasters now standing in the later building, which are similar in design to the pillars of Temple 18, and which, therefore, date from that period, had originally belonged to it. On the other hand, two of the other pillars are of the early Gupta age, and must therefore have been taken from some other structure—possibly from one of those of which the plinths have been exposed beneath the long retaining wall on the east of this plateau. The cult statue inside this shrine is of reddish-brown sandstone and represents the Buddha seated on a lotus. The hands and forearms, unfortunately, are missing, but to judge from the two marks of breakage on his breast, which indicate that both hands were raised, he must

have been portrayed in the attitude of teaching (*dharma-chakra-mudrā*). Although referable to the same epoch as the pedestal on which it stands, *i.e.*, 6th-7th century A.D., it does not fit the latter, and we must, therefore, presume that, like some of the columns, it also was brought here from another shrine.

3. A monument of interest which came to light during the excavations of the temple platform was a *nāgī* statue, 7 ft. 6 in. in height (including the tenon at the base), which used to stand in the angle formed by the approaching flight of steps and the face of the platform on its west. This statue was executed in the 4th or 5th century A.D., and must once have stood free on a spot where it could be seen from all sides. Beneath its base is a tenon which was, no doubt, originally morticed into a stone plinth, but in late mediæval days, when it was set up in its present position, the plinth was discarded and the base of the statue imbedded in dry stone masonry. Subsequently the image was broken in two at a point a little above the ankles. The lower part I found still *in situ*; the upper lying a little distance away. From the indications afforded by the masonry it appears likely that there was a second *nāga* or *nāgī* statue in the corresponding position to the east of the steps.

Before leaving the main plateau it remains to say a few words about the retaining wall along its eastern side and the remains of the several structures visible beneath its foundations. When speaking of the open paved area around the Great Stūpa I remarked that it had once extended on the same level for a considerable distance east of this retaining wall. That was in the

first century B.C., and it is probable that for the next three hundred years or even longer the pavement was kept clear of débris. Then, as the buildings in this part of the site began to fall to decay, their ruins gradually encroached more and more upon the paved area, other buildings rose over their remains, and so the process of accumulation went on until, by the seventh century, an artificial terrace had been formed five or more feet in height and extending almost to the limits of the retaining wall. It is to this period that the structures 19, 21 and 23, as well as the road to the north of the first mentioned (No. 20) probably belonged. The road in question, which to judge by the worn condition of its cobblestones must long have been in use, is 9 feet wide - and rises eastward by a gradient of about 1 in 6. Of building 23 only the entrance; with a 'moon-stone' threshold, has been exposed, and the walls of buildings 19, which are standing to a height of between one and two feet only, are composed of the ordinary rough dry stone masonry. Building 21, on the other hand, is constructed of massive blocks of Udāyagiri stone with a torus moulding at its base, from which it may be judged to belong to the Gupta age. The retaining wall over the ruins of these edifices, erected when the terrace to the east had risen as high as fourteen feet, can hardly be earlier than the 11th century A.D. Probably it was contemporary with the later Temple 45. At the time it was built, there must have been some accumulation of débris also on its western side; for its foundations did not descend more than nine feet from the top of the terrace. In repairing this wall it was found possible to underpin and bank up that section of it which is

BUILDINGS 19,
21 AND 23. AND
ROAD 20.

north of the modern flight of steps leading to the upper plateau. The rest had to be dismantled and rebuilt completely, the foundations being carried another seven feet lower down.

CHAPTER VIII

SOUTHERN AREA

Of the remains in the southern group the most ^{TEMPLE 40.} important is the great temple numbered 40 in the plan, which, like all the other structures in this part of the site, was until recently completely buried from view. In its original form this temple was an apsidal '*chaitya*-hall' and is the earliest structure of this type of which any remains have been preserved to us. What is left of the original building consists of a rectangular stone plinth approached by a flight of steps on its eastern and western sides. In the outward aspect of this plinth there was nothing to indicate that the superstructure had taken an apsidal form, but when the core of the apparently solid masonry was examined, it was found to be composed in reality of two distinct walls with a filling of débris between, while the interior face of the outer wall proved to be curved at the southern end in the form of an apse, the inner wall corresponding to it in shape. The masonry of these interior walls was strikingly rough, and it was clear that they were intended to do duty only as foundations; but the plan of the foundations left no doubt that the superstructure had been a '*chaitya*-hall' resembling in appearance the great rock *chaitya*-halls

at Bhājā and other places in Western India, though with this noticeable difference, that, whereas the latter are provided with one or more entrances directly opposite the apse, this structural hall at Sāñchī had an entrance in each of its two longer sides—a feature which recalls to mind the Sudāma and other Maurya cave shrines in the Barābar Hills. That the superstructure was mainly of wood and was burnt down at a relatively early age, is evident from the fact that no vestige of it had survived except some charred remains of timber, which I found on the original pounded clay floor of the building. Of the approximate date at which this conflagration took place, some indication is afforded by the stone pillars which were subsequently set up on the same plinth. These pillars are ranged in five rows of ten each without reference, apparently, to the foundations of the original structure, and it is a reasonable inference, therefore, that by the time they were erected, the plan of the original had been forgotten. Seeing, however, that the pillars in question bear records carved upon them in the early Brāhmī script¹, they can hardly be assigned to a later period than the first century B.C., and they may indeed be considerably older than that. Hence it may reasonably be concluded that the original structure was probably erected in the Maurya period—a conclusion which is corroborated both by the character of its construction and by the absence of any débris between its foundations and the natural rock.

At the time when the stone columns were set up,

¹ Of the earlier variety.

the original plinth was much enlarged by erecting a thick retaining wall on all four sides of, but at some distance from, it, and filling in the space between with heavy boulders and worked stones, probably from the earlier building, among which was the broken image of an elephant in the round, of very superior workmanship. The effect of these measures was to increase the length of the plinth to 137 feet and its width to about 91 feet. At the same time the height of the floor was raised by about 1 ft. 4 in., and a new pavement was laid of large slabs measuring from 6 to 8 ft. in length by 3 ft. 6 in. in width. On three sides of the enlarged plinth—that is, on the north, south and west—are projections of varying dimensions, and it may be surmised that there was a similar projection also on the eastern side, which has not yet been excavated. Of these three projections, the northern and western ones are contemporary with the retaining wall, but the southern one, which has an irregular plan and is not bonded with the retaining wall, appears to have been added later. Still later, again, are the walls abutting on to the eastern and southern sides of this last projection.

By this enlargement of the older plinth the two stairways that led up to it on its eastern and western sides were buried from view, and their place was taken by two new flights constructed in the northern retaining wall, the thickness of the wall being more than doubled for the purpose. Similar stairways have also been found in the end wall of the temple at Sonārī, which is to be ascribed to about the same age as this reconstruction.

I have said that the octagonal stone columns of

this hall were disposed in five rows of ten each, and this is the disposition shown in the plan. So far as these fifty columns are concerned, their arrangement is not open to question, since most of the broken shafts of the columns were found *in situ*. On the other hand, it is quite possible that the number of columns in the hall was considerably over fifty, the extra ones having formed one or more rows at the sides or ends of the existing group. Indeed, at first sight, it appeared as if this must have been the case; for in the débris round about the building were found a number of other broken pillars of a precisely similar pattern to those *in situ*, which might reasonably be assumed to have stood on the enlarged plinth and to have been thrown down when the upper part of the later retaining wall collapsed and brought down with it some six or more feet of the boulder filling behind. This assumption, however, is not free from objection, for the reason that every shaft without exception is broken, and that most of the pieces are only three or four feet in length; so that those which were found lying in the débris may in reality have been the upper sections of the pillars still *in situ*, and what appear to be their rough bases may actually have been nothing more than the unfinished tops of the shafts. I mention this alternative hypothesis, not because I regard it as convincing or even probable, but because the evidence is not such as to demonstrate conclusively that there were more than fifty columns; and in default of such conclusiveness I have thought it better to indicate on my plan only those pillars which were actually found *in situ*.

Besides the large octagonal pillars there were also found a number of smaller ones of about the same age, square below and octagonal above, with donative inscriptions in early Brāhmī engraved on some of the shafts. Some of these pillars were ranged in a row alongside the eastern edge of the old plinth, but this position could not have been the one which they originally occupied; for the dressed faces of their shafts proved, on excavation, to extend some distance below the level of the earliest clay floor, and, what is still more significant, broken pieces of the larger octagonal pillars were found built into their foundations, thus demonstrating that they had not been set up here until after the taller columns had fallen. What their original position was, can only be surmised. Possibly they were intended to support an open verandah around the main body of the hall, or possibly they had been employed in a subsidiary structure on the south side. Wherever they may have stood, it is clear from their rough bases that it was on the ground floor and not in an upper storey. Another point of uncertainty is whether this pillared hall was ever brought to completion or not. To judge by the distance (about seven feet) between the octagonal pillars, it seems probable that architraves of stone rather than of wood were intended; but there was not a trace either of architraves or of capitals or of any other architectural feature except the columns; nor, on the other hand, was there any trace of burnt timber on the upper floor. Hence it is reasonable to infer that the building of the second edifice never advanced further than the erection of the columns. At a later date, that is,

about the 7th or 8th century A.D., a shrine with a portico and entrance facing the west was constructed on the eastern side of the plinth, and it was probably at this time that the smaller square columns were set up in the position described above. The three steps which gave access to the portico of this shrine are placed directly over the eastern aisle of the original '*chaitya*-hall,' the bases of the stone pillars in front of them having been cut off short at the floor level, so as not to interfere with the entrance. The portico itself has an inner measurement of 24 feet from north to south by about 9 feet east to west. Behind it were some few remnants of the walls of the shrine.

Another early building in this area is that numbered 8 on the plan. It consists of a solid square plinth standing, on its north side, to a height of 12 feet above the bed-rock. In front of it, in the middle of the east side, is a projecting ramp with a few steps at its base, the remaining steps together with a portion of their substructure having been destroyed. This lofty plinth was constructed of masonry similar to that of the early apsidal hall described above. But in this case the whole core of the plinth is filled in solid with rough boulders, and there are no interior foundation walls. In the centre of the core of this plinth General Cunningham sank a deep pit and, finding only a filling of rough boulders, assumed, without discovering the plan of the building, that it was another early stūpa. In the period to which this building belongs stūpas were never built with square bases, and there is no reason to suppose that an exception to the rule was made in this case. Probably, it was a square shrine

with a timber superstructure, such as is figured in several of the reliefs on the gateways. In the angle formed by the south side of the stairway ramp and the east side of the plinth, a rectangular space was enclosed in later times by a wall. This enclosure wall appears to date from the mediæval period.

The remaining buildings that have been exposed in the southern area consist of the three monasteries 36, 37 and 38. All three are built approximately on the same plan—a plan which has already become familiar to us on many other sites in India. They consist, that is to say, of a square court surrounded by cells on the four sides (*chatur-sāla*), with a verandah supported on pillars around the court, a raised platform in the centre of it, and in some cases an additional chamber outside. The entrance passed through the middle chamber in one of the sides, and was flanked without by projecting turrets. The upper storey was probably constructed largely of timber, the lower storey being of dry stone masonry. All three monasteries belong to the mediæval epoch, No. 36, which is nearer to the centre of the site, being the earliest of the three, No. 38, coming next, and No. 37 last.

In Monastery 36 the masonry is rough and carelessly laid. The square platform in the centre of the courtyard is covered with a layer of brick and lime concrete about 3 in. thick. Round the outer edge of this platform was a low wall on which stood the columns of the verandah. The staircase, which gave access to the upper floor, was in the north-west corner, but only one step, worn by the passage of many feet, has been preserved. Water from the court

was discharged through an underground drain covered with stone flags, which passed beneath the passage at the south-west corner. The entrance to this monastery is on its eastern side, and in front of it was an irregularly shaped compound, most of the walls of which are still traceable.

The plan of Monastery 37 is more spacious and developed than that of 36, and the masonry is neater and better laid than in the latter. It is probably assignable to about the seventh century A.D. Like the square stūpas of the same age, its walls are provided with footings on the outside. Built into the corners of the platform inside the courtyard are four square stone blocks, which served to strengthen the masonry and support the pillars of the verandah. The chambers at the back of the cells on the south and west sides are unusual, and the specific use to which they were put is not clear.

Monastery 38 is not much later than Monastery 36, and, like it, is built of singularly rough and uneven masonry. Apparently, there was an earlier building on this site, of which some of the stone foundations still survive; and in the central chamber on the north side there is also a brick wall which was subsequently added, the bricks of which it was constructed having been taken from some older building. Instead of the usual raised platform in the middle of the courtyard there was, in this monastery, a square depression, like that in a Roman atrium, with a raised verandah round it. The stairway leading to the upper storey is in the south-west corner. The ground about this building has not been excavated, but it may be assumed that,

like Monasteries 36 and 37, it also had a compound, which probably occupied the ground on its western side, since the entrance of the monastery is in that quarter.

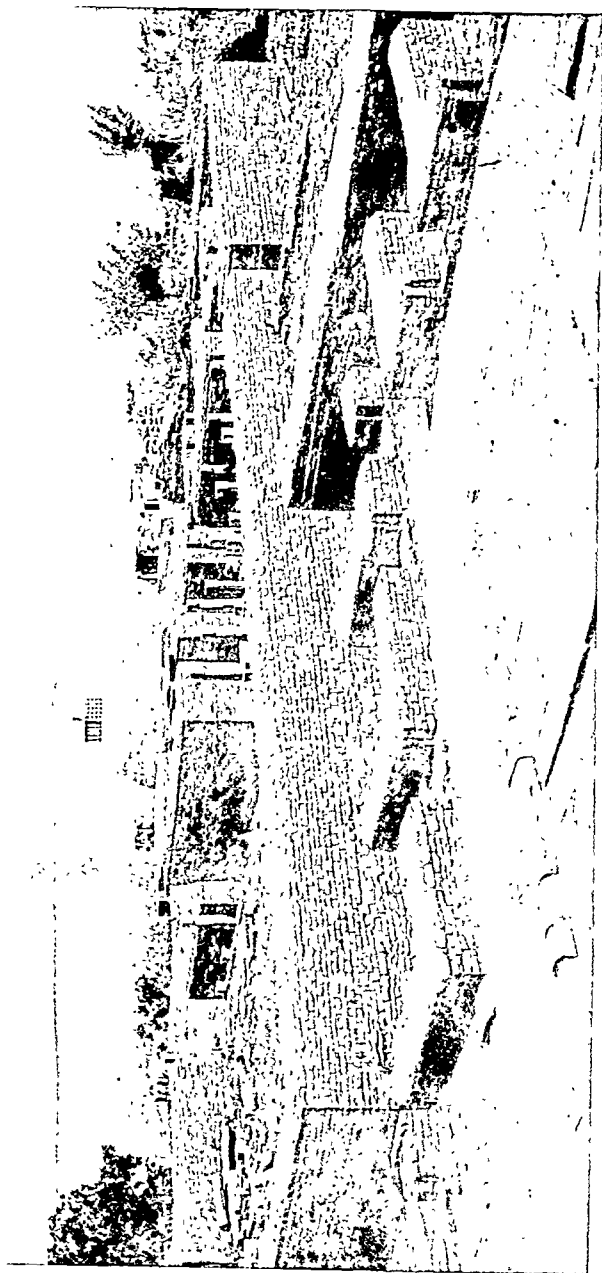
Building No. 42 which is situated north of Temple BUILDING 42. 40, is standing to a height of about 6 feet, and, so far as it has been excavated, appears to be a shrine somewhat similar, perhaps, to No. 44.

CHAPTER IX

EASTERN AREA

We come, now, to the higher plateau on the east, the summit of which is crowned by the Temple and Monastery No. 45 (pl. XII). This temple dates from the 10th or 11th century of our era, and it is therefore one of the latest buildings on the site. Two or three centuries before this, however, another shrine had been erected on the same spot with an open quadrangle in front, containing several shrines and surrounded by ranges of cells for the monks. These earlier remains are at a lower level than the later and readily distinguishable from them. To the later period belong the shrine on the east side of the quadrangle, together with the platform in front of it, and the cells and verandahs flanking it on the north and south; to the earlier age belong the ranges of cells on the north, south and west sides of the quadrangle, the plinths of the three detached stūpas in the courtyard, and the low stone kerb which served to demarcate the edge of the verandah in front of the cells.

The cells of the earlier monastery are built of dry stone masonry of the small neat variety in vogue at the period, the foundations being carried down as



GENERAL VIEW OF MONASTERIES 45, 47, AND OF STUPA 3, FROM S.-E.

much as nine feet to the bed rock. Access to the corner cells was provided not, as was often the case, through the cell adjoining, but by an open passage between the two cells, while another open passage also led from the entrance into the quadrangle. The verandah in front of the cells was a little over eight feet broad, raised about eight inches above the rest of the court and separated from it by a stone kerb. This kerb is divided at regular intervals by square blocks which served as bases for the pillars of the verandah. A specimen of the latter has been re-erected in its original position at the south-east corner of the quadrangle. It is 6 ft. 9 in. in height, with its corners partly chamfered to the form of an octagon—the squared faces being intended for ornamental carving. The stone pavement of this earlier court consists of heavy stone slabs of irregular shapes and varying sizes. Of the three small stūpas which stood on it, two had apparently perished down to their plinths before the later building was started; the third looks as if it had been intentionally dismantled in part, in order to make way for the pavement of the later temple. It is of the familiar cruciform type with niches in the face of each of the four projections, in which no doubt statues were aforetime placed. The remains of the early temple itself, as well as of the cells adjoining it on the eastern side of the court, are completely buried beneath the later structures, but parts of the platform in front of the early temple have been exposed by under-cutting the débris beneath the corresponding platform of the later edifice. Apparently, this earlier platform, though slightly smaller than the later one, was designed on

much the same lines¹, and it may safely be inferred also that the plan of the sanctum itself was generally similar.

Like so many other buildings on the site, this earlier temple appears to have been burnt down and left for a long space of time in a ruined condition. This is evident from the quantities of charred remains that were found on the floor of the courtyard and the accumulation of earth that had formed above them. It might have been expected that, when the Buddhists set about rebuilding it, their first step would have been to clear away all this *débris* and utilise as far as possible the old materials; but, whether from religious or other motives, they preferred to level up the remains, lay a new pavement about 2 ft. 6 in. above the old one, and completely rebuild the shrine and cells adjoining it on the east side of the court. At the same time they repaired and renovated the cells on the other three sides of the quadrangle, raised their walls and roofs between five and six feet, and constructed a verandah of the same altitude in front of them, which was thus elevated about 3 feet above the new courtyard.

The later temple consists of a square sanctum (*garbha-griha*) approached through a small ante-chamber and crowned by a hollow spire (*śikhara*), the upper part of which has fallen. The temple stands at the back of a raised terrace ascended by steps from the west, and round three sides of it runs a procession path (*pradak-ṣiṇā*) enclosed by a high wall. Like most of the temples

¹ The base of the earlier plinth is adorned with a simple *cyma reversa* moulding relieved with the "lotus and dart" pattern.

of this date, it is constructed of massive blocks well dressed on their outer faces, but otherwise very rough and loosely fitting together. Much of the material of which it is composed was taken, no doubt, from the earlier edifice on the same spot as well as from other structures, but the majority of the decorative carvings are in the later mediæval style and were manifestly executed expressly for this temple. Such are the sculptured threshold door-jambs, the ceiling of the sanctum, the statues in the niches in the outside walls, and the ornamental work on the spire and round the face of the terrace. To an earlier age, on the other hand, belong the corner pilasters and probably also the cult statue in the sanctum. In each corner of the sanctum is a square pilaster, the upper half of which is richly decorated on both faces with the pot and foliage design set over a *kṛttimukha* head and surmounted by a band of floral ornament, with a border of palmettes above. The capitals are moulded and fluted and provided with a narrow necking adorned with a conventional garland pattern. Above them are Hindu corbel brackets of a simple type. The style of the carving on the pilasters, which is strikingly like some of the earlier carvings at the temple at Bāro in Gwalior State, proclaims them to be the work of the 8th or possibly 9th century A.D., and it is evident therefore that they were not originally designed for this temple. This conclusion is also borne out by the rough drafts at their inner edges, which prove that in their original position they must have been partly engaged in the wall masonry. The ceiling of the sanctum is constructed on the usual principle of dimi-

nishing squares, and is carried on architraves resting on the Hindu brackets above the pilasters, and further supported by corresponding brackets in the middle of each wall. Of these brackets it is noticeable that the one in the back wall has been left in an unfinished state, and it is also noticeable that the architrave above it has been partly cut away for a space of about two feet, apparently to make room for some object in front of it. That this object was the halo of a cult image of the Buddha may reasonably be inferred, though whether it was the image which is now in the shrine and which may once have been elevated on a higher plinth, or whether it was a taller image, for which the present one has since been substituted, is open to question. Clearly the existing image does not fit and was not designed for the plinth on which it rests; nor could it have been intended that the wall behind and the decorative pilasters should be half hidden by the masonry which it has been found necessary to insert for the support of this statue; but this image appears from its stylistic character to be older than the shrine, and it may have been, therefore, that it was originally raised three or four feet higher by interposing an extra base above the plinth moulding, and that it was afterwards lowered to a more effective position. The figure of the Buddha is seated in the earth-touching attitude (*bhūmisparśa-mudrā*) on a lotus throne, with a second lion throne beneath. Across the lower row of lotus leaves is inscribed the Buddhist creed in letters of about the 10th century A.D., and therefore of a later date than the statue itself. On a projection in the centre of the lion throne are two

much mutilated figures, one lying prostrate on its back, the other standing apparently in an attitude of victory over it. Similar figures are found in front of the throne of a Buddha statue in Cave XI at Ellorā, which dates from the 7th century A.D. I suggest that they are symbolical of the victory which Buddha won beneath the Bodhi tree over the armies of Māra.

Unlike the pilasters of the sanctum, the two pilasters of the ante-chamber are roughly decorated with unfinished designs, one of which (on the north side) was cut through when the pilaster was adapted to its present position, and accordingly it may be inferred that the building from which they were taken had never been finished. The sculptures on the entrance doorway are strikingly rich and elaborate. Projecting from the middle of the threshold is a branching lotus with birds seated on the flowers, and on each side of it a half *kṛttimukha* head; then come little figures holding vases, conventionalised lions, and, in each corner, a seated corpulent figure of Kuvera. Much of the left jamb, as well as the lintel above, has fallen, but the right jamb is almost intact. On the outer band is a stylised female standing beneath a tree, with a flowing arabesque above. Framed within this border are four vertical bands with a group of four figures at their base. Of these the principal one is Yamunā (the river Jumna) with her vehicle, the tortoise, at her feet. Behind her, is a female attendant holding a parasol above her head, and between these two is a smaller figure, perhaps of a child, while a still smaller figure sits in the corner of the slab near Yamunā's right foot. Above Yamunā's head is the

bust of a Nāga, and above her attendant's head a lotus supporting a tiny figure of the Buddha in the *bhūmisparśa-mudrā*. Of the vertical bands above, the innermost is covered with a scroll device; the next, which is supported by a demon dwarf (*kīchaka*), with leogryphs and riders standing on elephants; the third, also supported by a dwarf, is divided into three panels, each containing a male and two female figures; the fourth is in the form of an ornamental pilaster. The decoration of the left jamb, so far as it is preserved, is an exact counterpart of the right one, with the single difference that Gaṅgā (the river Ganges), with her vehicle the crocodile, is substituted for Yamunā.

The plainness of the exterior walls is relieved only by three niches, sunk in the middle of their southern, eastern and northern faces. In the southern one of these niches is the image of a God, perhaps *Mayūra-vidyārāja*, seated on a lotus throne holding a lotus stalk in his left hand, with his *vāhana*, the peacock, beneath and a female attendant to either side. In the eastern niche is an image of Buddha seated in the attitude of meditation (*dhyāna-mudrā*) on a lotus throne supported by two lions and accompanied on either side by an attendant, who holds a lotus stalk in the left and a fly-whisk in the right hand. The other niche on the north is empty. Carved on some of the stone blocks of the temple walls are several names (perhaps of the masons who cut them), some of which are now upside down, thus proving that the writing, which is in characters of the 10th century, was engraved on them before the building was constructed.

The spire (*sikhara*), with which this temple was

roofed, was of the usual curvilinear type which distinguishes the Hindu temple architecture of the northern style. Its summit was crowned with a massive *āmalaka* and *kalasa* of the usual form, many dismembered fragments of which were lying immediately to the north-west of the temple; and from the multitude of other members discovered in the débris it is clear that the exterior was relieved on its four faces by repetitions of the same *āmalaka* motif alternating with stylised *chaitya* designs, but out of the confused mass of fragments it is now impossible to restore the original elevation with any degree of certainty. All of the spire that is still actually standing is a hollow chamber immediately above the roof of the sanctum, and the vestiges of a small porch in front of it, which extended partly over the roof of the ante-chamber.

In the outer wall which surrounds the procession path are two windows of pleasing proportion, provided with heavy pierced stone screens decorated with rosettes and floral medallions and enclosed in a frame of conventional lotus leaves.

The raised platform in front of the temple was paved with architectural members taken from several earlier structures, among which were a number of broken pillars and cross rails belonging to Stūpa 3. The vertical faces of the platform are adorned with niches and further relieved by salients and recesses, as well as by deep horizontal mouldings, which produce an effect of light and shade almost as indeterminate as it is in Chālukyan architecture. In the niches are one or more figures—sometimes erotic—in the stiff con-

ventional style of the period. Equally conventional are the decorative devices, simulating roofs, over the niches, and the lotus and other floral designs on the horizontal mouldings.

To the north and south of the temple are two wings, each containing three cells, with verandahs in front. The door-jambs of the two cells nearest the temple are enriched with carvings closely resembling those on the doorway of the temple itself, and, like the jambs of the latter, are spanned by lintels of a later and totally different style, the fact being that the building both of the temple and of the wings must have been suddenly interrupted—for what reason is not known—and not resumed again until many years afterwards.

In constructing the verandah of these wings some of the pillars belonging to the earlier monastery described above were employed, and it is interesting to observe that the carvings on one of these pillars had also been left unfinished and subsequently cut away at the top in order to adapt the pillar to its new position. These carvings consist of a pot and foliage base and capital and three *kīrttimukha* heads on the square band between. They are in the same style as those on the pilasters in the corners of the sanctum.

From the open ground to the north of Temple 45, there is a fine prospect over the plains bordering the Bes and Betwā rivers. Between five and six miles away, following the line of the railway, is the bold and isolated rock of Bhilsā—the Lohaṅgi, as it is called—the citadel of Bhailasvāmin from the Gupta period onwards (see p. 25 above). Then, about two miles to the north-

west of Bhilsā is the hill of Udayagiri, in the sandstone cliffs of which are hewn many Brahmanical shrines with sculptures and inscriptions dating from the early mediæval epoch. Between these two eminences is a wide stretch of land covered by the remains of the ancient city of Vidiśā. It is in the midst of this buried city, in the hamlet of Besnagar, that the column of Heliodorus (See p. 11, footnote) stands; and here also have been found numerous other interesting relics of antiquity, many of which are kept in a shed on the site.

South of the temple described above is the MONASTERY 44. structure numbered 44, which was erected probably in the 8th or 9th century A.D., and which appears from the disposition of its foundations to have been a small monastery of a somewhat unusual type. It consisted of an ante-chamber stretching across the whole width of the building and of a rectangular hall behind it containing the remnants of a pavement, with what appears to have been a stūpa in its centre. On either side of the hall were foundations which seemed to indicate that a row of small chambers had been built above them; but the chambers were manifestly too small for the habitations of monks, and, if the foundations correctly represent the plan of the superstructure, I can only advance the suggestion that the cells were intended for the reception of images, as in some of the Gandhāra chapels, and in many temples of the Jains. The building stands on a stone plinth four feet high and ascended by a flight of steps in the middle of its western side. Its walls are constructed of rough rubble faced on both sides with small

ashlar and provided on the outside with footings which start immediately above the plinth referred to.

Another monastery on a more elaborate plan abuts on to the northern and western sides of the court in front of Temple 45. This monastery was not erected until after Temple 45 had been rebuilt, and it can hardly be assigned to an earlier date than the 12th century A.D. As will be seen from the plan, it comprises two courts, numbered respectively 46 and 47, the larger of which, including the verandahs and chambers ranged around three of its sides, measures 103 feet from north to south by 78 feet from east to west. On the south side of this court was a pillared verandah with a small cell and a long narrow chamber at the back; on the west is a closed colonnade; and on the north is a pillared verandah with a shrine, containing a small ante-chamber and sanctum at its western end, and behind it a corridor and five cells. The main entrance to this court is at the northern end of the western colonnade, and a second doorway leads by two steps from the eastern end of the northern verandah into the smaller court 46, which is on a somewhat higher level, and, like the larger court, provided with chambers on three sides. This monastery is still in a relatively good state of preservation, portions of the roof as well as many of the pillars being still preserved *in situ*. For the most part, the walls are built of neat regular masonry, but the construction of the verandah and chambers on the southern side, as well as some of the interior walls of the smaller court, was somewhat inferior, and it seems likely that these were later additions. Probably both pillars

and walls were intended to be covered with plaster, but no trace of the plaster has survived, and it is unlikely therefore that the intention was ever carried into effect.

The quadrangles of both larger and smaller courts were paved with massive stone slabs between 4 and 8 in. thick and considerably heavier, therefore, than those employed in and around the earliest stūpas and in Temple 40. Beneath the pavement in the larger court were found numerous architectural members of an earlier age, including a column in the Gupta style. Still lower down, at a depth, that is to say, of about 3 ft. below the pavement was brought to light a stone floor of an earlier building; then a second *kachchā* floor 9 in. lower; and, again, a third floor of concrete 2 ft. 3 in. below the second. These floors belonged to earlier monasteries erected on the same site, but, inasmuch as the lowest of them was not more ancient than the Gupta period, it was not deemed worth while to continue the excavation.

The long boundary wall at the back of the structures 49 and 50, which abuts on to the north-west corner of the Monastery 47, appears to be older than the Nos. 49, 50 latter, since the western wall of the monastery is built and 32. on to it. It stands about 7 feet high and is built of somewhat loose masonry. Near its southern end was subsequently erected a small building of which only the raised plinth (No. 49) survives. Another building also subsequently erected is that numbered 50 on the plan, the construction of which necessitated the demolition of part of the boundary wall. All that now remains of this building consists of some stone

pavements, walls and column bases, but these are sufficient to show that it was a monastery, and moreover, that it dates from approximately the same age as Monastery 47. Included within its precincts and situated apparently in the middle of one of its courts is the small structure 32. This shrine, which dates from the late mediæval period, is standing to a height of about eight feet above the ground level and consists of three small rooms, with an ante-chamber in front and an underground cellar beneath the central room. It is entered by a doorway in the eastern side of the ante-chamber and there is another doorway opposite leading into the central chamber, but the side rooms, curiously enough, are provided only with windows through which anyone wishing to enter would have to crawl.

One of the last of the monuments to be erected on the site of Sāñchī is the massive structure 43, which stands partly on the high ground of the eastern plateau, partly on the lower ground to the south of it. In plan, this structure bears a striking resemblance to the famous stūpa of Kanishka at Peshawar, being cruciform in shape with a round bastion at each of its four corners; but, in the absence of any remains of a superstructure, it must remain doubtful whether it ever served as the base of a stūpa. As it stands, it is nothing more than an elevated court surrounded by low parapet walls, with traces here and there of a few interior walls, which appear to have been much later additions and have accordingly been omitted from the plan. The surrounding walls of this court as well as of the bastions are constructed of massive blocks

of stone of varying sizes, among which are several that have been taken from dismantled buildings of the 11th or 12th century A.D., but as these particular blocks were built only into the top of the wall, it is possible that they belonged to a relatively late repair.

Excavations carried out almost in the centre of this building revealed some cells with a courtyard on their northern side. These earlier remains belong to a monastery which was erected on this site probably in the 7th or 8th century A.D. The floor level of this monastery is twelve feet below the present level of the court, and its walls, which are built of ordinary dry stone masonry, are standing to a height of between 6 and 7 feet; so that their tops come within five or six feet of the present surface.

CHAPTER X

STŪPA 2 AND OTHER REMAINS

We have now completed our examination of the monuments on the hill top and shall descend to the ledge of rock some 350 yards down the western slope of the hill, on which Stūpa 2 is situated. The pathway which now leads down to this ledge is reached by a steep flight of steps built against the retaining wall of the plateau opposite the western gateway of the Great Stūpa. These steps are of modern origin, the old road, which was paved with heavy slabs of stone, having gone further south and followed a more devious course. Apparently, it started immediately to the south of Stūpa 7 ; then skirted the edge of an old quarry subsequently converted into a tank, and swept round in a large curve to Stūpa 2, a little above which it is joined by the modern road. Along it, on either side, can still be traced the remains of various monuments, the most noteworthy of which is the ruined base of an apsidal temple about 61 ft. long and 32 ft. 6 in. wide, with its entrance towards the east. The other remains are mere ruined platforms of rough stone masonry from which the superstructures have disappeared. Three of these are situated to the west and north-west of the apsidal temple, and a fourth to

the east of it ; then there is a fifth, nearly 70 yards north of the last mentioned on the opposite side of the old road, and two more, close together, on the north side of the road some 80 yards higher up. North of these, again, and partly cut through by the modern road, is an extensive mound of stone rubble and brick which marks the site of a mediæval monastery ; and near by, on the west, a smaller mound with a massive stone bowl on its summit. It was surmised by Cunningham that this bowl, which has an outer diameter of 8 ft. 8 in, GIANT BEGGING-BOWL. once held a holy nettle which Buddha himself was reputed to have bitten off and planted.¹ There are no grounds, however, for this surmise, which depends in the first instance on the false identification of Sāñchī with the Sha-chi of Fā Hien. Probably the bowl was a gigantic begging-bowl in which the faithful could place their offerings.

In point of size, as well as in its construction and STŪPA 2. design, the Second Stūpa is strikingly similar to the Third, and the restoration which the latter has undergone will enable the visitor readily to picture to himself the appearance of the former when its crowning umbrella and balustrades were intact. The main difference between the two is that in the case of Stūpa 2 there is no *tōraṇa* adorning any of the four entrances. On the other hand, the ground balustrade is in almost perfect preservation, and exhibits a variety of most interesting reliefs which more than compensate us for the absence of a gateway.

This stūpa was opened and half destroyed by Captain

¹ *The Bhilsa Topes*, pp. 180-82.

Johnson in 1822, but it was reserved for General Cunningham, who continued the digging in 1851, to discover the relics, and, unfortunately, also to complete the destruction of the dome. The chamber in which the relics were deposited, was not in the centre of the structure, but two feet to the west of it, and at a height of seven feet above the raised terrace. The relic box was of white sandstone, 11 inches long by $9\frac{1}{2}$ inches broad and the same in height, and contained four small caskets of steatite, in each of which were some fragments of human bone.¹ On the side of the relic box was an inscription in the early Brāhmī characters of which the translation is as follows:—

“(The relics) of all teachers beginning with the Arhat (?) Kāsapagota and the Arhat (?) Vāchhi Suvi-jayata, the teacher.”² On the lids of the four steatite caskets were other inscriptions³ recording that the bones contained within were the relics of various Buddhist saints and teachers, some of whom took part in the third convocation held under the Emperor Aśoka, while others were sent on missions to the Himālayas, to preach the doctrines then settled.⁴ The following is a list of the ten names inscribed on the caskets:—

1. Kāsapagota (Kāśyapagotra), the teacher of all the Hēmapatas.

¹ *The Bhilsa Topes*, pp. 285-94, where a full account of the discovery is given.

² Cf. Cunningham, *loc. cit.*, and Lüders, *List of Brāhmī Inscriptions* (Ep. Ind., Vol. X), No. 654.

³ Cf. Lüders *op. cit.*, Nos. 655-64.

⁴ The ‘Dīpawansa’ names the four missionaries who accompanied Kāsapagota Kotiputa to convert the tribe of Yakkas in Himavanta, as:—Majjhima, Dudubhisara, Sahadva, and Mūlaka'leva. Of these Kāsapagota himself, Majjhima and Dudubhisara are

2. Majhima (Madhyama).
3. Hāritīputa (Hāritīputra).
4. Vachhi-Suvijayata (Vātsi-Suvijayat ?).
5. Mahavanāya.
6. Āpagīra.
7. Kōḍinīputa (Kaundinīputra).
8. Kosikīputa (Kauśikīputra).
9. Gotīputa (Gautīputra).
10. Mōgalīputa (Maudgalīputra).

Because Mahāmogalāna and Śāriputra, whose relics were enshrined in Stūpa 3, were companions and friends of the Buddha, it does not therefore follow that the stūpa goes back to the time of the Buddha; nor, because some or possibly all of the teachers whose relics are deposited in Stūpa 2 were contemporaries of Aśoka, is it necessarily to be concluded that this stūpa was erected during the Maurya epoch. On the contrary, as these teachers could not have died at one and the same time, it is clear that their relics must have had some other resting places before they were transferred to this one, and we may suppose that this transference did not take place until the Śuṅga period, when there are other grounds for believing that this stūpa was erected.¹

The several balustrades of this stūpa, of which numerous members have recently been unearthed, are of the same pattern as the balustrades of Stūpas 1

named on the relic boxes from Sāñchī and Sonārī. *J. R. A. S.*, 1905, pp. 683 ff; Fergusson *I. E. A.* (1910) Vol. I, p. 68; Geiger, *Mah.*, Preface, p. XIX.

¹ Gen. Cunningham, *op. cit.*, p. 291, opines that the stūpa was at first intended only for the relics of Kāsapagota and of Vāchhi-Suvijayata, whose names alone are found on the outside of the stone box.

and 3, and it is unnecessary to remark either on their construction or on the decoration of the smaller balustrades, since the latter is closely analogous to that found on the balustrades of the other stūpas. The reliefs of the large ground balustrade, on the other hand, are unique of their kind in India and invested with a particular interest, since, with the exception of a few later panels which I shall notice presently, they exhibit to us the true indigenous character of Indian art before it had emerged from the primitive stage. The subjects portrayed are generally similar to those on the gateways¹ of the Great Stūpa, but they are treated in simpler and cruder fashion, though with a keener sense of purely decorative effect. Among them the four chief events of the Buddha's life are readily distinguishable: his birth, his enlightenment, his first sermon, and his death; each represented by the same emblems that we noticed among the later reliefs.² Then, there is the familiar figure of the *Yakṣiṇī* or protecting fairy, the *nāga* with many hoods, and a host of real and mythical animals, sometimes with riders³ sometimes without, like those which adorn the false capitals of the gateways; elephants, bulls, horses,

¹ For minor points of difference see the writer's remarks in *A. S. R.* 1913-14, Pt. II; p. 28.

² See pp. 41 *sqq.*

³ Observe that stirrups are used by some of the horsemen in these reliefs. This is the earliest known example by some five centuries of the use of stirrups in any part of the world. In Persia, stirrups do not appear to have come into fashion until Sasanian times. In China, I am informed by Mr. Sieveking, on the authority of Prof. Giles, that they are mentioned in the *Nanshih* (5th-6th century A.D.). In Greek and Roman classical literature there is no mention of them whatever, and it seems that they were not introduced into Europe until the early mediæval period.

deer, winged lions, *makaras*, and griffins, and other creatures of the fancy, also, that we have not observed before, such as horse-headed and fish-tailed men or centaurs with women on their backs—forms which are not Indian at all, but had found their way hither from Western Asia. Among plants, the favourite one is the lotus, sometimes quite simply treated, sometimes in the most rich and elaborate devices; among birds, we notice in particular the peacock, the goose and the *śāras*; and among symbols peculiarly sacred to Buddhism, the Wheel, the '*triratna*,' and the so-called 'shield' or '*nāga*' symbol. From a stylistic and technical point of view what strikes the spectator most forcibly about these reliefs, is the extraordinarily crude treatment of the living figure coupled with the no less extraordinary power of decorative design. The Indian artist has always possessed an innate aptitude for the handling of ornamental and particularly of floral patterns, and nowhere is this aptitude better exhibited than in some of the lotus devices on this balustrade, like the exquisite one illustrated in Plate XIII *a*. On the other hand, the portrayal of the human form was never a strong point in the early Indian school, and it was not until he had profited by the teachings of Hellenistic art, that the Indian sculptor became even tolerably proficient in modelling either in relief or in the round. The development which relief work then underwent, is well illustrated by a comparison of the original carvings on this balustrade with the few at the Eastern entrance which were added at a later date. Two specimens of the older carvings are reproduced in figs. *a* and *b* of Pl. XIII, two of the later in figs. *c* and *d*. In these

earlier carvings the designs are as a rule surprisingly decorative and well adapted to their purpose, but the technique is rudimentary to a degree. Thus, the figures are kept almost in one plane, with practically no effort towards spatial effect, and each is portrayed almost as a silhouette sharply defined against the separate plane of the back-ground, such modelling as there is being effected by rounding off the contours of the silhouette or the interior details. The forms, too, are splayed out and distorted, and the force of mental abstraction on the part of the artist—always a sure sign of rudimentary work—is evidenced, as it is so often in the Bharhut sculptures, by the treatment of the feet, which, irrespective of anatomical accuracy, are turned sideways and presented in their broadest aspect. The same primitive workmanship is observable also in the semi-circular designs at the top and bottom of figure *c* and at the bottom of figure *d*. But the remainder of the two latter reliefs are of quite a different order. They are the work of artists who were copying direct from nature and were all but free from the trammels of the 'memory image.' The designs are pictorial rather than purely decorative, and exhibit very considerable skill in the matter of spatial effects. The modelling of the figures is organically true, there is comparative freedom in their poses and composition, and a conscious effort to bring them into closer relationship one with the other. At what time the later and more developed reliefs were carved upon the balustrade, and how long a time had elapsed since the execution of the earlier ones, are questions which at present defy a precise answer. What, however, is quite clear, is that the



(a)



(b)

STUPA 2: RELIEFS ON THE

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SHORT BIBLIOGRAPHY WITH ABBREVIATIONS

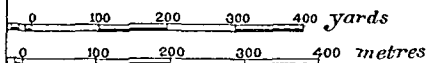
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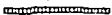
bottom of the pedestal and of grey-white sandstone. The *nāga*, which possesses seven hoods, holds an uncertain object (? lotus) in the right hand and a flask in the left. Its style proclaims it to be a work of the third or fourth century A.D., and it is interesting to compare it with the Guardian *Yakshas* of the gateways on the one hand, and with later images of the Gupta period on the other. Near by the *nāga* is a smaller figure of a *nāgī* of the same age and style, 3 ft. 3 in. in height. Another object of interest on the same hill is what is locally called *Daṅg-kī-ghorī*, an unfinished statue of a horse which stands on the hillside south-west of the village and half way between it and the foot of the hill. Its date is uncertain, but it probably belongs to the mediæval period.

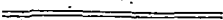
The massive embankments (*pār*) which unite the main hill with the smaller hill to the south and the latter, again, with the hills on the west, appear to date from the pre-Christian era and to have been designed to form an extensive lake on that side of the hill.

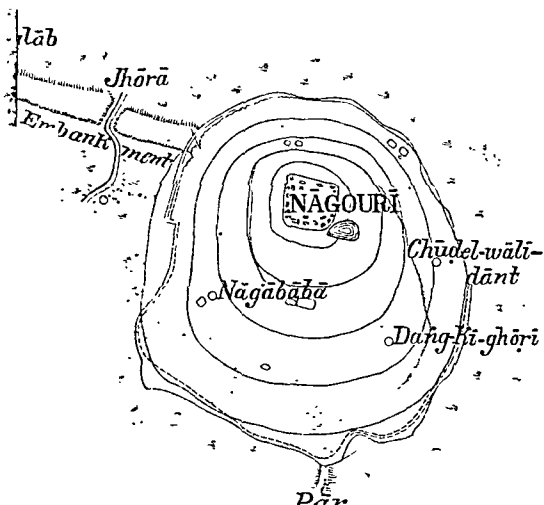
Finally, about a hundred yards north-east of the Rest House is a group of four *satī* stones dating from late mediæval times. The reliefs on them depict four different scenes, namely : (1) the husband and wife worshipping at a *liṅga* ; (2) the husband lying on a couch and the wife massaging his feet ; (3) the husband fighting in battle with his adversary ; (4) the sun and moon, to symbolize that the fame of the wife's devotion shall endure as long as the sun and moon themselves. The *satī* stone nearest to the bungalow bears a much defaced inscription in Nāgarī characters, dated in the year 1264-65 A.D.

THE L OF SANCHI AND ITS ENVIRONS



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Mahāmāyā, who should die seven days after his birth. Accordingly, he left the Tushita Heaven, and was conceived by Māyā in a dream, in which she saw the future Buddha descending from Heaven in the form of a white elephant (p. 64). When the queen told her dream to Śuddhodana, he summoned Brahmins to interpret it, who declared that she had conceived a son destined to become either a Universal Monarch (*chakravartin*) or a Buddha. During the period of pregnancy four celestials guarded the Bodhisattva and Māyā from harm. The birth (p. 41) took place in the Lumbinī Garden¹ near Kapilavastu, Māyā being delivered standing beneath a Śāla tree, a branch of which bent down for her to grasp. The chief deities including Indra were in attendance, and the child was received from the right side of his mother by the Guardian Deities of the Four Quarters. On the body of the child were the thirty-two major marks (*mahāvyañjana*), which indicated his future greatness, as well as lesser marks (*anuvyañjana*). Immediately after birth he stood erect, faced in all directions, and after making seven steps exclaimed "I am the foremost of the world." At the moment of the Buddha's birth, there were born also his future wife, Yaśodharā, the mother of Rāhula, Chhanda (his groom), Kaṇṭhaka (his horse), Kāludāyin (his play mate) and Ānanda (the best beloved of his disciples).

The birth of the Bodhisattva was the occasion of great rejoicings in the Heaven of the Thirty-three gods (*Trayastrīṃśa*), and the Seer (*Rishi*) Asita, becoming aware of these rejoicings, predicted that the child would be the future Buddha. The same prediction also was made by the young Brahman Kaundinya. Other Brahman soothsayers were doubtful whether he would become a universal monarch (*chakravartin*) or a Buddha, and the king, anxious that he should become the former rather than the latter, inquired what would induce the Prince to renounce the world. The answer was, four sights : an old man, a sick man, a corpse, and a monk. Thenceforth Śuddhodana took care that none of these sights should meet the eye of his son, and did all in his power to attract him to worldly things. During the childhood of the Buddha it is related that the king Śuddhodana went out one day to celebrate the 'Ploughing Festival', and the

¹ The location of the Lumbinī garden was determined in 1895 by the discovery of a pillar of Aśoka with an inscription recording that it was set up by the Emperor at the birth-place of the Buddha.

